

THE ILLUSTRATED LONDON NEWS

The World Copyright of all the Editorial Matter, both Illustrations and Letterpress, is Strictly Reserved in Great Britain, the British Dominions and Colonies, Europe, and the United States of America.

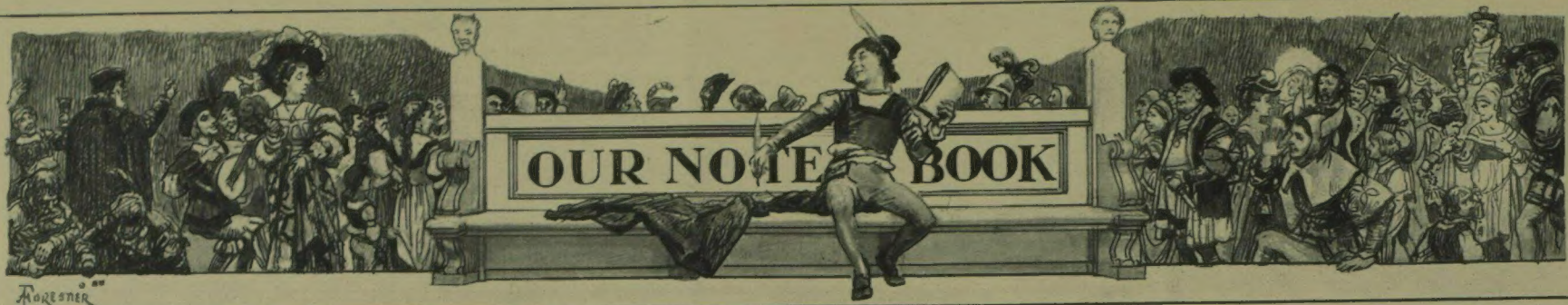
SATURDAY, MARCH 25, 1939.



BRITAIN'S HONOURED GUESTS FROM FRANCE: PRESIDENT LEBRUN AND HIS WIFE, WHO HAD A GREAT WELCOME IN LONDON ON THEIR ARRIVAL FOR A STATE VISIT TO THE KING AND QUEEN.

President and Mme. Lebrun, who last year entertained the King and Queen in Paris, arrived on March 21 for a return State visit to their Majesties at Buckingham Palace. Incidents of the occasion are illustrated on later pages. M. Albert Lebrun, who is sixty-seven and is to retire in April, was elected fourteenth President of the French Republic on May 10, 1932. He was born, of peasant stock, at Mercy-le-Haut, Lorraine, on August 29, 1871. On leaving the Ecole Polytechnique

he became a civil engineer. At twenty-one he was elected a Deputy for Meurthe-et-Moselle, and in 1911 was appointed Minister for the Colonies. He was Vice-President of the Chamber (1913-17), Minister of the Liberated Regions (1918-20), and President of the Senate (1931-2). Mme. Lebrun, née Marguerite Nivoit, is the daughter of a mining engineer. Her family comes from the Ardennes. She is fond of music and lawn tennis, plays the piano, and speaks English well. (P.N.A.)



By ARTHUR BRYANT.

THE German Führer's habit of taking people over at rather less than no notice at all, for reasons of the highest benevolence, is ceasing to be a mere international entertainment. It is not only distressing in the extreme to the beneficiary or victim—whichever way one chooses to look at it—but very bad for the nerves of everybody else. Of course, as one of the German master propagandists will doubtless point out, the Führer is not interested in other people's nerves. It does not matter to him how they react: that is their concern, not his. Or so, when one is entirely surrounded by enthusiastic and approving Germans, it seems. But appearances, even at Berchtesgaden, where the views are so splendid and far-reaching, are sometimes deceptive. If the world were entirely, or even mainly, inhabited by Germans, external reactions to German foreign policy would matter very little. But there are others. There are a matter of nearly two thousand millions of them. And the policy of acting as though the rest of the world did not so much as exist, however true to Teuton history, has one fatal weakness. For it ends in causing everyone else to act as though the feelings of the German people did not matter—another fallacy, but an inevitable one under the circumstances. When a tiger starts devouring outlying villages, the rest of the village community is not likely to remember the feelings and rights of the tiger.

It is this curious flaw in German political logic that has entailed so much trouble and tribulation on that great people, to say nothing of that caused to their neighbours. It is very natural, no doubt, for a German to regard himself as superior in culture, morality and civilisation to others. It is an understandable conceit in the countrymen of Bach and Handel, of Beethoven and Mozart, of Goethe and Schiller. But such a belief does not deprive others of a like belief. The fact that they may have less reason for it does not diminish this profound and very human conviction which is just as strong in lesser breeds without the law as in the elect. The Czechs may possibly be, as one of the leaders of the new Germany has very forcibly told us, a race of ridiculous pigmies coming from no one knows where. But this is not how the Czechs see themselves. They have as deep an assurance of their own unique virtues as the Germans themselves. We also, if I may be personal for a moment, possess a good conceit of ourselves. We like to recall that we are of the same high stock as Shakespeare and Milton, Wren and Newton, Chatham and Abraham Lincoln

... are sprung Of Earth's first blood, have titles manifold. But that does not absolve us from the practical wisdom, to say nothing of the moral expediency, of allowing the same proud feelings to others. Our conviction is not really impaired or injured because it is shared by the rest of the human race.

It was the refusal to recognise this elementary truth that again and again entailed trouble on the German race. Frederick II. of Prussia was no doubt a great organiser, a great patriot, and a great soldier. But despite all he accomplished, he was a poor

statesman. By his foolish disregard of the feelings of others, his deliberate sacrifice of the long view for the short, he made his country the most unpopular in Europe. Within twenty years of his death Prussia lay prostrate at the feet of a foreign conqueror, and no nation in Europe stirred a hand to save her or pitied her fate. The brave and industrious German people who inhabited Prussia rose again, of course, and, after vast sufferings and sacrifices, re-established their lost independence. But they never should have lost it. In the same way, when half a century later the rest of North Germany united around Prussia, the same political fallacy ultimately brought disaster and immeasurable misery to the German people. The stubborn and blind refusal of her leaders to consider the feelings of others when those feelings clashed with the immediate interests of Germany, brought the whole world into the field against her. No one who fought against her will ever deny the courage and skill

that is, except the confidence and good-will of the rest of mankind. But that is a good deal. For if, through continued insensitiveness to the feelings of other races on the part of the German Leader, or of those who advise him in matters of foreign policy, the world is again aligned in arms against Germany, all she has so hardly gained will once more be jeopardised in a disaster of probably still greater magnitude. A nation of eighty or even a hundred million people, however heroic, cannot take on the rest of the world. It is idle to point at the example of British expansion and Empire, as some German propagandists, mistaking the clear lesson of history, do. The British Empire was not founded on a consistent disregard of the feelings of others. On the contrary, it was built up by a very careful study of the psychology of our various neighbours. Our national poet bade the three corners come against us, it is true. But our statesmen never did anything so foolish. They took very good care to see that the three corners of the world never behaved in so inconvenient a manner. Like the Romans before them, they divided in order to rule. And, though often guilty of harsh and sometimes brutal acts, they never forgot to offer tribute at those undying altars of human justice and morality which all men sooner or later recognise as valid.

Until now, the German Leader, in the successive steps he has taken to re-establish the ground lost by his people in the war, has had more than a modicum of right on his side. The reoccupation of the Rhineland, the enforced union with Austria, the recovery of the banished Sudeten Germans were all measures which were largely the undoing of wrongs and injustices done to the German people in the Treaties of Versailles and Trianon. Even the rough and lawless manner with which they were accomplished could be partly defended in a court of abstract law, for Germany had been foolishly denied justice by any other method. Mr. Chamberlain was profoundly right when he refused to go to war last September, not only on the score of the appalling human suffering and waste entailed by modern war, but because by taking up arms to preserve the *status quo* in Czechoslovakia we should have appealed to the ultimate arbitrament of battle without the certainty that in doing so we were fighting for right. Our conscience as a nation would not have been convinced. Those who argued that we should have fought on military grounds—to secure now "fallen bastions"—and the like—were arguing like Prussians. This is not how an Englishman argues.

The position is now changed, and it is apparently Herr Hitler himself who has changed it. There may be factors in the situation of which we are not yet fully informed, and on which we are therefore not competent to pass ultimate judgment. But there is no doubt—and I write as one who has passionately wanted and still wants to be friends with Germany—that the fears of the world have been aroused by an act of force as regardless of the standpoint of others as it was violent and sudden. In the past, Herr Hitler has given leadership to his own people. He is now—and in a way he can scarcely have intended—giving it to others.



THE PRESIDENT OF THE FRENCH REPUBLIC AND HIS WIFE IN THEIR HOME CIRCLE: M. AND MME. LEBRUN WITH THEIR SON AND DAUGHTER-IN-LAW, DAUGHTER AND SON-IN-LAW, AND FOUR GRANDCHILDREN.

This family group is, of course, specially interesting just now in connection with the State visit of President Lebrun and his wife to the King and Queen, illustrated on other pages in this number. The figures are, from left to right: (at the back) M. Jean Lebrun, their son; the President; and M. Jean Freysselinard, son-in-law; (in front) Mme. Jean Lebrun, with two of her sons, Gerard and Jean Paul; Mme. Lebrun; Annie and Pierre Freysselinard, and their mother, Mme. Jean Freysselinard. Two other grandchildren are absent from the group. M. Lebrun was a mining engineer before he entered politics, as also was Mme. Lebrun's father, M. Nivoit. M. Jean Lebrun went in for electrical engineering, and M. Freysselinard, who married Mlle. Marie Lebrun, is also an engineer. Mme. Freysselinard has often acted as her mother's lady-in-waiting. In view of the President's approaching retirement next month, he and Mme. Lebrun have taken a flat at Passy, Paris, where, as often in French families, they will have a joint ménage with their son and daughter-in-law. They also have a country house at Mercy-le-Haut, the President's birthplace, in the Department of Meurthe-et-Moselle.

Photograph by B.I.P.P.A.

with which Germany contended with her ever-growing ring of angered and desperate assailants. But that courage and skill availed her nothing. Defeat, humiliation and revolution, starvation and bankruptcy became the lot of her people. She was treated by her conquerors with a severity and lack of consideration that, however deplorable it may appear, was the inevitable consequence of the terror and resentment that her own past behaviour had engendered.

Once again, after a period of profound suffering, Germany has restored herself to the nationhood that is her manifest and inalienable right. Her frugal, law-abiding and hard-working people, inspired and guided by a great revolutionary leader, have by prodigious efforts recovered all they have lost—all,



AIR FORCE AND NAVY GUARD THE PASSAGE OF THE FRENCH PRESIDENT OVER THE NARROW SEAS: DESTROYERS AND AVRO "ANSONS" ESCORTING THE VESSEL IN WHICH M. LEBRUN CROSSED TO DOVER FOR HIS STATE VISIT.

A warm welcome was given to M. Lebrun, the President of the French Republic, and Mme. Lebrun, when they arrived in England on a State visit on March 21. They crossed the Channel in the S.S. "Côte d'Azur." They were accompanied by M. Bonnet, the French Foreign Minister. The "Côte d'Azur" was escorted by French destroyers until met by an escort of British destroyers and R.A.F. machines. H.M.S. "Rodney" and ships of the second Cruiser Squadron took station off Dover to fire

a salute. Six squadrons of bombers flew past as the vessel entered Dover Harbour. The Duke of Gloucester and the French Ambassador, M. Corbin, went on board the "Côte d'Azur"; and on behalf of the King, the Duke welcomed the visitors. As the President and Mme. Lebrun stepped ashore, the tricolour was broken from a special flagstaff on the quayside. An address of welcome was presented by the Mayor and Mme. Lebrun received a bouquet from the Mayoress. (Photo. P.N.A.)

ROYAL AND OTHER OCCASIONS: PICTORIAL NOTES ON CURRENT NEWS.



EGYPT AND IRAN ALLIED BY MARRIAGE: PRINCESS FAWZIA (THE BRIDE) AND THE CROWN PRINCE OF IRAN (THE BRIDEGROOM) IN A ROYAL GROUP.

The marriage contract between the Shahpur Mohammed Riza, Crown Prince of Iran (aged nineteen), and Princess Fawzia (aged seventeen), sister of King Faruk of Egypt and daughter of the widowed Queen Nazli, was signed in the Abdin Palace at Cairo on March 15. In accordance with Moslem custom, the bride was not present at the ceremony, which took place in King Faruk's study. He and the bridegroom clasped hands and responded to questions put by the

(Continued opposite.)



AT THE WEDDING BANQUET: (L. TO R.) PRINCESS FAWZIA (NOW CROWN PRINCESS OF IRAN), THE CROWN PRINCE OF IRAN, AND QUEEN FARIDA OF EGYPT.

Rector of Azhar University, who pronounced the opening passages of the Koran, and gave an address on marriage. The contract was then signed by the King, the Prince, and witnesses. Later the bride and bridegroom appeared on the Palace balcony and received a great ovation from the crowd. In our left-hand photograph are seen (left to right) Princess Fathia, Queen Nazli, King Faruk, Princess Fawzia, the Crown Prince of Iran, Queen Farida, and the Egyptian Princesses Faiza and Faika. (Photographs by Central Press.)



"FORM THREES" INSTEAD OF "FOURS": THE NEW ARMY DRILL DEMONSTRATED BY GRENADEER GUARDS.

At Wellington Barracks recently a company of the Grenadier Guards demonstrated the new drill approved for the Army, based on "threes" instead of "fours." It has simplified and quickened movement by reducing orders. Instead of "falling in" in two ranks and then "forming fours," men now "fall in" in three ranks, and on the command "right turn" are ready to move off. (A.P.)



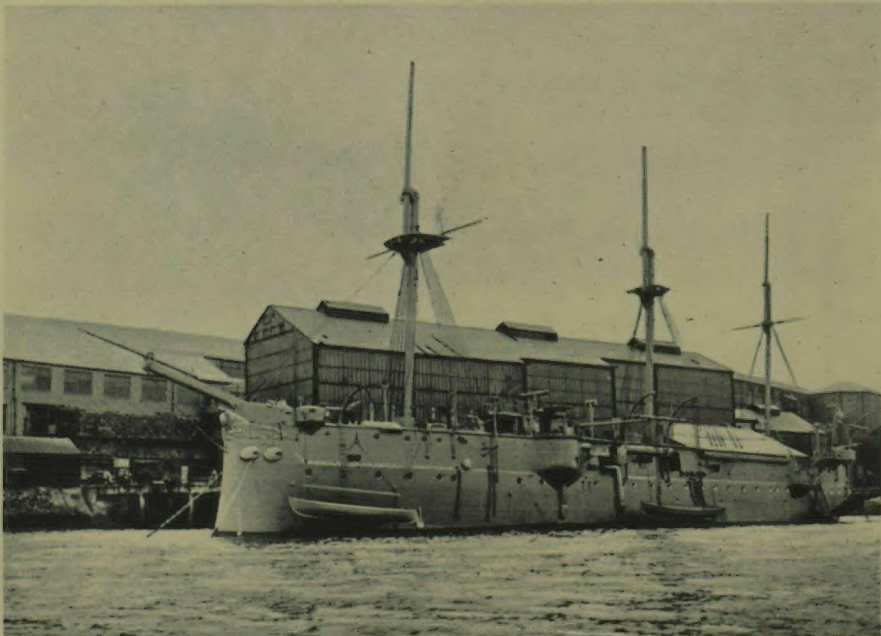
THE EGYPTIAN ROYAL BRIDE'S SISTER-IN-LAW WITH HER BABY: QUEEN FARIDA AND PRINCESS FERIAL.

King Faruk and Queen Farida of Egypt were married on January 20, 1938, being then aged eighteen and seventeen respectively. Their little daughter was born in the Montaza Palace at Alexandria in the following November, and received the name of Ferial, which in the Turkish language means "Light." There were great celebrations in Alexandria and Cairo in honour of the event. (Central Press.)



ROYAL INTEREST IN BRAILLE PRINTING: THEIR MAJESTIES AT THE NATIONAL INSTITUTE FOR THE BLIND.

The twenty-fifth anniversary of the opening of the headquarters in London of the National Institute for the Blind, by King George V. and Queen Mary was marked by the visit of the King and Queen on March 16. Our picture shows their Majesties examining a Braille Rotary Press which prints, among other papers, the "Radio Times" simultaneously with the ordinary issue. (P.N.A.)



SOLE SURVIVOR OF THE SAMOAN HURRICANE OF 1889: H.M.S. "CALLIOPE," A TRAINING-SHIP ON THE TYNE, IN WHICH A COMMEMORATIVE DINNER WAS RECENTLY HELD.

In the famous Samoan hurricane of March 16, 1889, only one British corvette, "Calliope," escaped. Seven warships were in the harbour—three American, three German, and the "Calliope." On March 16 a dinner commemorating Captain Kane's brilliant seamanship was held on board. The German and American Naval Attachés accepted invitations. We may recall that a double-page drawing of the event appeared in our issue of May 11, 1889.



BALLOON AND BOX-KITE BARRAGES AS A FEATURE IN THE GERMAN "A.R.P.": A BALLOON DEMONSTRATED IN FRONT OF THE CHANCELLERY IN BERLIN.

In Berlin on March 19 there was a demonstration of the use of balloon barrages as an "air raid precaution." A note on the photograph states that this particular balloon was shown "in front of the Chancellery." It was reported recently that the German Air Force has developed the technique of such barrages to a high pitch. As an alternative to balloons, when weather conditions are unfavourable for them, large box-kites are used instead. (Associated Press.)

EUROPE'S CHANGING MAP: THE THIRD REICH AND HER NEIGHBOURS.



COUNTRIES GERMANY HAS CONQUERED AND COUNTRIES WHO FEAR HER FURTHER EXPANSION: A MAP OF CENTRAL EUROPE SHOWING CZECHOSLOVAKIA AFTER ITS DISINTEGRATION; WHEREBY GERMANY APPROACHES CLOSER TO RUMANIA.

The strategic importance of Czechoslovakia to Germany is quickly visible from a map. At the moment of writing, the Reich has no direct access to Rumania, whose oilfields and other resources she would presumably need in the event of war—or, indeed, to prepare for that event. Whether Hungary would oppose Germany's march to Rumania is one of the key questions. "So far as Hungary is concerned," writes a Hungarian M.P. in a Budapest newspaper, "we must make it clear that at the first peals of war thunder she will assist the axis powers . . . thanks to Germany we have the Hungarian districts of Slovakia and Ruthenia." But there is

considerable opposition in Hungary to the idea of the country becoming a German vassal state. To the north lie other danger spots: Denmark and the Scandinavian countries, Danzig (now almost a completely Nazi city), and Memel. An article in "The Times" of March 7 stated: "German economic espionage [in Scandinavia] . . . conveys an impression of power and ruthlessness. . . . Pressure has been brought to bear upon local business men to discharge Jewish employees." On March 17, President Bertuleit, the new German President of the Memel Directory, declared: "We expect the Lithuanian Government to allow the Memel territory to go back to Germany."

BEARERS OF RESPONSIBILITY IN THE CRISIS:



M. MAISKY, THE SOVIET AMBASSADOR, WHO CONVEYED PROPOSALS FOR A CONFERENCE.

On March 18 M. Maisky was requested to enquire how far his Government would co-operate in checking a German move against Rumania. On March 20 he conveyed to Lord Halifax a proposal for the summoning of a conference among the interested Powers; a place in South-East Europe being suggested as a meeting-point.



THE GERMAN CHARGÉ D'AFFAIRES IN LONDON AFTER DR. VON DIRKSEN'S RECALL: DR. KORDT.

Following the recall of Dr. von Dirksen, the German Ambassador in London, to report, Dr. Kordt was left as German *Chargé d'Affaires*. Dr. Kordt called at the Foreign Office on March 20 while Sir Neville Henderson and Lord Halifax were there.

BRITISH AND FOREIGN PERSONALITIES IN LONDON.



THE RUMANIAN AMBASSADOR, WHO HAS FREQUENTLY VISITED LORD HALIFAX: M. V. TILEA.

It was understood that it was M. Tilea, the Rumanian Ambassador in London, who informed Lord Halifax of the possibility of an attack on Rumania following Germany's over-running of Czechoslovakia. M. Tilea is a wealthy Rumanian business man, an authority on international trade, and a close friend of King Carol.



SIR JOHN SIMON, CHANCELLOR OF THE EXCHEQUER, WHO HURRIED TO LONDON ON MARCH 18.

The crisis week-end following Mr. Chamberlain's Birmingham speech saw Whitehall busy with the comings and goings of Ministers. Lord Halifax and Sir Alexander Cadogan, Permanent Under-Secretary for Foreign Affairs, reached the Foreign Office at 10.30 on Sunday, March 19, and later went on to Downing Street. Sir Kingsley Wood,



THREE DEFENCE MINISTERS IN DOWNING STREET: SIR KINGSLEY WOOD (AIR), MR. HORE-BELISHA (WAR MINISTER), AND LORD CHATFIELD (DEFENCE.)

the Air Minister, arrived in Downing Street at 11 o'clock. Lord Chatfield, Minister for Co-ordination of Defence, and Sir Thomas Inskip arrived at Downing Street after lunch. A conference was held, Lord Stanhope, the first Lord of the Admiralty, also attending.



LORD HALIFAX, WHO VOICED THE GOVERNMENT'S CHANGE OF POLICY IN THE HOUSE OF LORDS.

In his speech in the House of Lords on March 20, Lord Halifax said that the Government had drawn the moral from recent events; and spoke of a new policy of collective security, and the acceptance of wider mutual obligations in the cause of mutual support. His words pointed plainly to the establishment of a coalition of nations for self-defence.



AN OPPOSITION LEADER WHO CALLED AT NO. 10: SIR ARCHIBALD SINCLAIR.

Sir Archibald Sinclair, Leader of the Opposition Liberals, was one of the Opposition leaders who called at Downing Street on March 20, during the Cabinet meeting, to learn from Mr. Chamberlain the latest trend of events. In a speech in the House on March 15 he gave his conclusion that Herr Hitler and Signor Mussolini were aiming at world domination.



SOCIALIST OPPOSITION LEADERS IN DOWNING STREET: MR. ATTLEE AND MR. GREENWOOD.

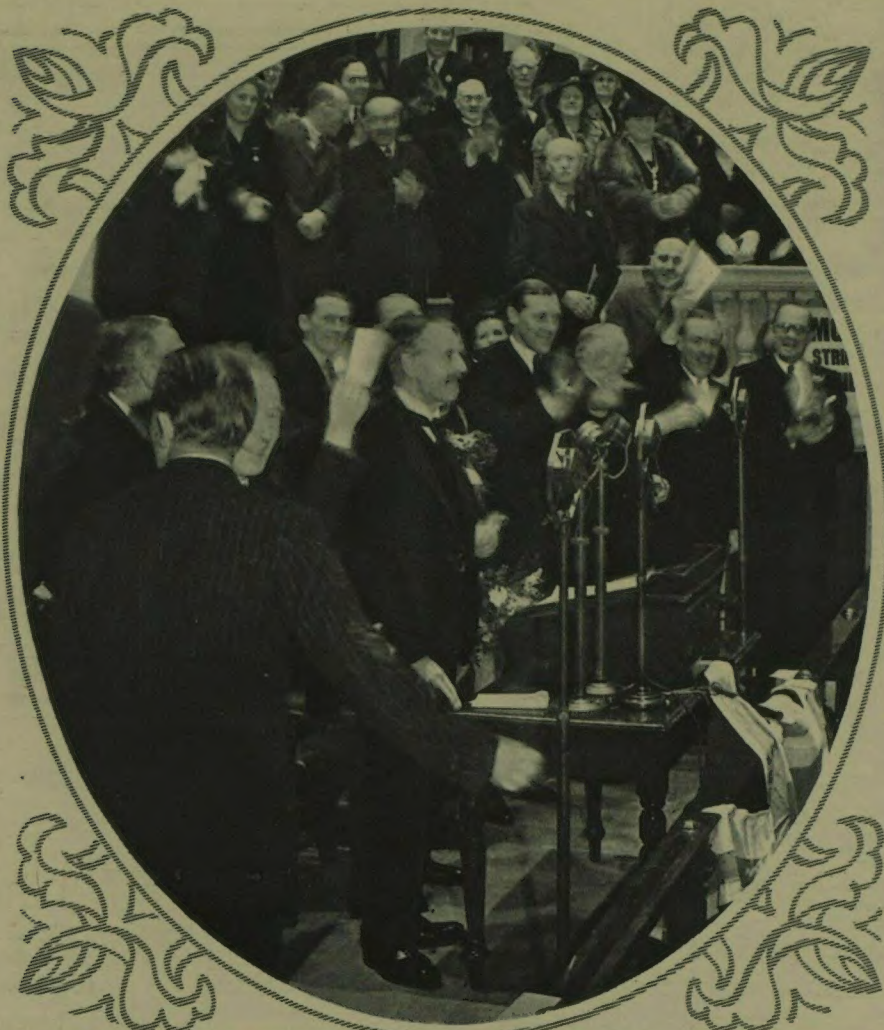
Mr. Attlee and Mr. Greenwood, the Socialist leaders, visited 10, Downing Street on March 20 during the Cabinet meeting on that day. At Wolverhampton on March 19 Mr. Greenwood said Mr. Chamberlain had declared the true voice of the British people regarding dictatorship methods.



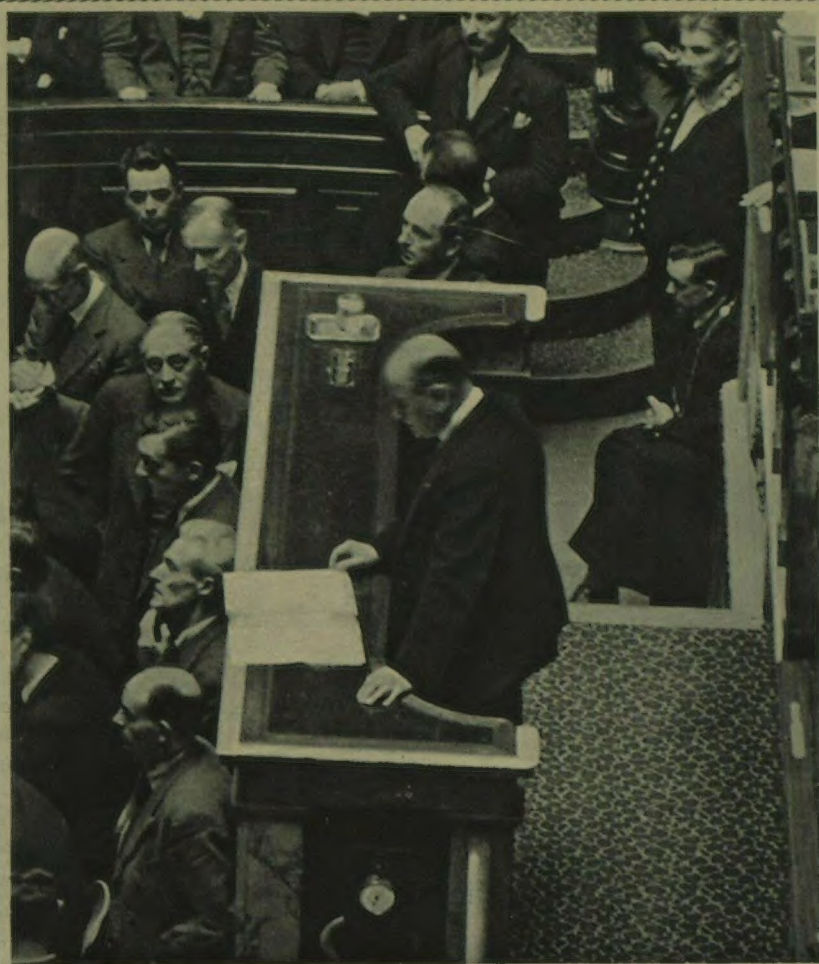
MR. EDEN, WHO MADE AN APPEAL FOR NATIONAL UNITY IN THE HOUSE OF COMMONS.

Mr. Eden, in a powerful speech in the House of Commons on March 15, made an appeal for the unity of all parties in the face of the danger to Europe. He said: "There could be no greater encouragement to the peace-loving Powers of the world than the consolidation of the strength of this great country."

REACTIONS IN THREE COUNTRIES TO HERR HITLER'S MARCH ON PRAGUE.



MR. CHAMBERLAIN'S SPEECH AT BIRMINGHAM, WHEN HE DENOUNCED THE INVASION OF CZECHOSLOVAKIA, AND ENQUIRED: "IS THIS . . . AN ATTEMPT TO DOMINATE THE WORLD BY FORCE?" (*Wide World.*)



THE VIRTUAL DICTATOR OF FRANCE: M. EDOUARD DALADIER, WHO WAS SUPPORTED BY BOTH CHAMBER AND SENATE IN HIS APPEAL FOR PLENARY POWERS AFTER THE INVASION OF CZECHOSLOVAKIA. (*Planet.*)



THE RECALL OF THE BRITISH AMBASSADOR IN BERLIN TO REPORT: SIR NEVILLE HENDERSON ARRIVING FROM GERMANY AT VICTORIA STATION ON MARCH 19. *Keystone.*



THE GERMAN AMBASSADOR IN LONDON RECALLED TO BERLIN: DR. VON DIRKSEN LEAVING THE GERMAN EMBASSY WITH HIS WIFE ON MARCH 19. *Keystone.*

We illustrate here four immediate reactions to Herr Hitler's march into Prague. At Birmingham on March 17 Mr. Chamberlain emphasised that "No greater mistake could be made than to suppose that, because it believes war to be a senseless and cruel thing, this nation . . . will not take part to the utmost of its power in resisting such a challenge if ever it were made." Pledges broken by Herr Hitler which Mr. Chamberlain referred to are dealt with on page 462. On the same day M. Daladier demanded plenary powers—undefined and therefore unlimited—

from the Chamber of Deputies. The country, he said, had its back to the wall. Plenary powers were granted, in the Chamber, by a majority of 321 votes to 264; and in the Senate on March 19 by 286 votes to 17. His support in the Chamber came from the majority of his own Radical Party, the Centre, and most of the Extreme Right. M. de Kerrillis, of the latter, and the Socialists and Communists, were hostile. M. Coulondre, French Ambassador in Berlin, has also been recalled. Washington, it will be remembered, recalled Mr. Wilson after the Jewish pogroms last winter.

HITLER'S BROKEN PLEDGES: AN AMAZING RECORD.



1934.

SPEAKING BEFORE THE REICHSTAG ON JANUARY 30, 1934, HERR HITLER SAID: "AFTER IT [THE SAAR] HAS BEEN SETTLED THE GERMAN GOVERNMENT IS READY TO ACCEPT NOT ONLY THE LETTER BUT ALSO THE SPIRIT OF THE LOCARNO PACT." IN A NOTE TO FRANCE ON MARCH 13 OF THE SAME YEAR HE WROTE: "THE GERMAN GOVERNMENT HAVE NEVER QUESTIONED THE VALIDITY OF THE TREATY OF LOCARNO." GERMANY'S WILLINGNESS TO FULFIL HER LOCARNO OBLIGATIONS WAS FURTHER CONFIRMED BY HERR HITLER IN HIS SPEECH OF MAY 21, 1935; WHEN HE ALSO MADE A SPECIFIC REFERENCE TO HER ACCEPTANCE OF THE DEMILITARISED ZONES.



1935.

IN HIS SPEECH IN THE REICHSTAG ON MAY 21, 1935, HERR HITLER SAID: "GERMANY NEITHER INTENDS NOR WISHES TO INTERFERE IN THE INTERNAL AFFAIRS OF AUSTRIA, TO ANNEXE AUSTRIA OR TO CONCLUDE AN ANSCHLUSS." IN THE SAME SPEECH HE ALSO SAID THAT THE TERRITORIAL DECLARATIONS, OF VERSAILLES COULD NOT BE RENOUNCED UNILATERALLY, AND THAT GERMANY WOULD UNCONDITIONALLY RESPECT THEM. THE INDEPENDENCE OF AUSTRIA WAS LAID DOWN AT VERSAILLES.



1936.

IN HIS REICHSTAG SPEECH OF MARCH 7, 1936, THOUGH DENOUNCING THE TREATY OF LOCARNO, HERR HITLER PROMISED THIS SHOULD BE THE END OF GERMANY'S DEMANDS, WITH THE WORDS: "AFTER THREE YEARS I BELIEVE I CAN REGARD THE STRUGGLE FOR GERMAN EQUALITY AS CONCLUDED TO-DAY. . . WE HAVE NO TERRITORIAL DEMANDS TO MAKE IN EUROPE. WE KNOW THAT ALL THE TENSIONS WHICH ARISE FROM WRONG TERRITORIAL PROVISIONS . . . CANNOT BE SOLVED IN EUROPE BY WAR. WE HOPE THAT HUMAN WISDOM WILL HELP TO . . . ALLAY THE TENSIONS BY THE METHOD OF GRADUAL EVOLUTION IN FRIENDLY CO-OPERATION."



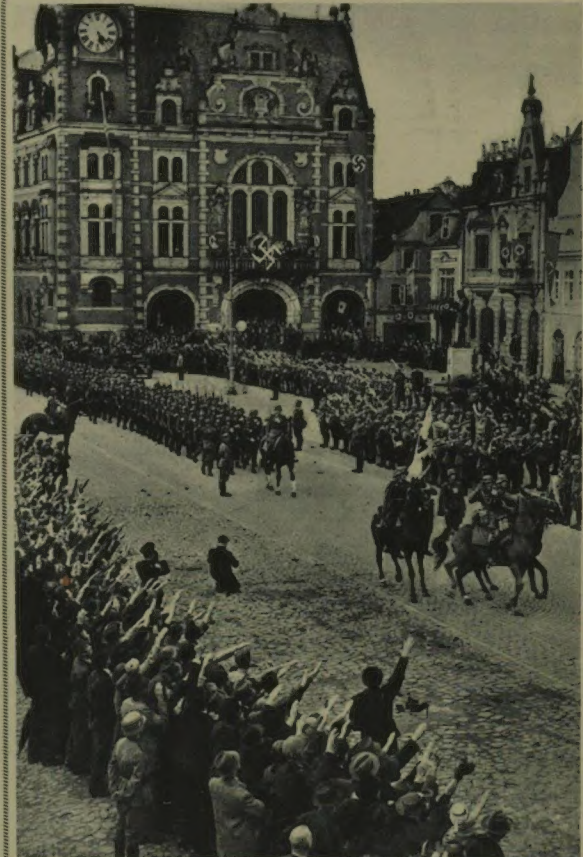
1936.

IN SPITE OF THE ASSURANCES QUOTED ABOVE, HERR HITLER DENOUNCED THE LOCARNO PACT IN MARCH 1936, AND ORDERED THE MILITARY REOCCUPATION OF THE RHINELAND DEMILITARISED ZONE. HERE THE GERMAN TROOPS ARE SEEN MARCHING INTO COLOGNE.



MARCH 1938.

IN SPITE OF THE PLEDGES QUOTED ABOVE, AUSTRIA WAS INVADIED BY GERMAN TROOPS IN MARCH 1938. THIS PHOTOGRAPH WAS TAKEN AS A UNIT CROSSED THE BORDER AT KUFSTEIN ON THE ROAD TO INNSBRUCK.



SEPTEMBER 1938.

IN SPITE OF THESE ASSURANCES, BY SEPTEMBER 1938 HERR HITLER WAS DEMANDING THE EVACUATION OF THEIR SUDETEN AREAS BY THE CZECHS, AND AT THE BEGINNING OF OCTOBER THE GERMAN ARMY MARCHED IN. THEIR TROOPS ARE HERE SEEN ENTERING FRIEDLAND.

Herr Hitler's cynical disregard of past promises, and his practice of accompanying every coup with soothing assurances for the future, are reminiscent of Napoleon, a conqueror whose triumphs of cunning and "realism" only brought him to destruction. As with Napoleon, considerations of justice, good faith and the rights of nations are only operative so long as they can be called in to justify the aggressor's actions and hoodwink future victims. On this page we show three occasions on which Herr Hitler has broken his own word, freely given. On the opposite page he is seen

speaking at the Sportpalast in Berlin last September, when he gave the pacific assurances then believed sincere in this country, and now shown to have been nothing but "blinds," to gain time for the organisation of the complete over-running of Czechoslovakia. The facts are undeniable. His speeches stand recorded. Mr. Chamberlain made a stern reference to these broken pledges in his speech at Birmingham and asked: "If it is so easy to discover good reasons for ignoring assurances so solemnly . . . given, what reliance can we place upon any such assurances that come from the same quarter?"

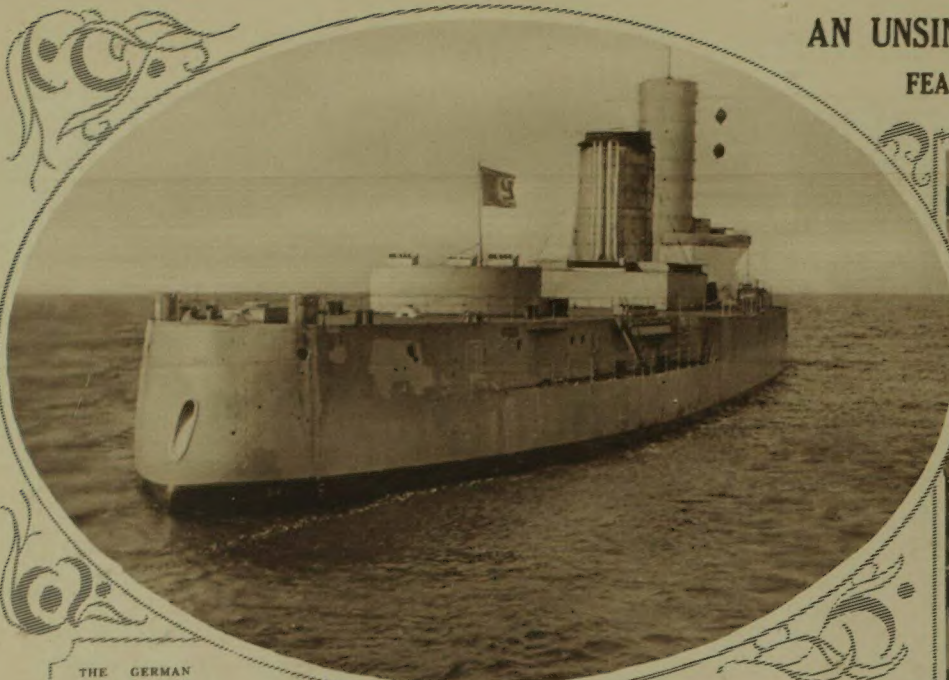
A PICTURE THAT SPEAKS FOR ITSELF.



HERR HITLER ADDRESSING THE MASS MEETING AT THE SPORTPALAST, BERLIN, ON SEPTEMBER 26, 1938.

SPEAKING at the Sportpalast, Berlin, some days after his meeting with Mr. Chamberlain at Godesberg, last September, Herr Hitler told his hearers, with reference to the German occupation of Sudetenland: "THIS IS THE LAST TERRITORIAL CLAIM WHICH I HAVE TO MAKE IN EUROPE," and again: "I HAVE ASSURED MR. CHAMBERLAIN, AND I EMPHASISE IT NOW, THAT WHEN THIS PROBLEM IS SOLVED GERMANY HAS NO MORE TERRITORIAL PROBLEMS IN EUROPE." He added: "I have further assured him that at the moment when Czechoslovakia has solved its other problems—that is, when the Czechs shall have come to an understanding with their other minorities—I SHALL NOT BE INTERESTED IN THE CZECH STATE ANY MORE, AND THAT AS FAR AS I AM CONCERNED, I CAN GUARANTEE IT. WE DO NOT WANT ANY CZECHS ANY MORE." In the same speech he also said: "We have assured all our immediate neighbours of the integrity of their territory as far as Germany is concerned. That is no hollow phrase; it is our sacred will." All these assurances only confirmed what Herr Hitler had already told Mr. Chamberlain at Godesberg. Speaking with great earnestness, Herr Hitler repeated what he had previously said at Berchtesgaden—namely, that this was the last of his territorial ambitions in Europe, and that he had no wish to include in the Reich people of other races than Germany. (Photograph by Planet.)

AN UNSINKABLE TARGET FOR GERMAN NAVAL GUNNERY: FEATURES OF THE WIRELESS-CONTROLLED EX-BATTLESHIP "HESSEN."



THE GERMAN TARGET-SHIP "HESSEN" CLEARED FOR ACTION: A PHOTOGRAPH SHOWING THE CREWLESS EX-BATTLESHIP UNDER WAY IN READINESS TO BE SHELLED BY COASTAL BATTERIES OR WARSHIPS.

OUR readers will remember that we have published from time to time photographs of the British wireless-controlled target-ship "Centurion" and of the German "Zähringen." On this page we show some of the features of the German target-ship "Hessen," a battleship completed in 1906 and reconstructed for her present work in 1936-37. She has a displacement of 13,200 tons, a speed of 20 knots, and her boilers are automatically fired. Her control-vessel is the former torpedo-boat, "Blitz." The crew of the "Hessen" leave before firing begins and the ship then reverts to wireless control and is manoeuvred by wireless messages sent out from the "Blitz," which remains in attendance about three-quarters of a mile away. If the firing is accurate the "Hessen" can conceal herself in a smoke-cloud which is produced from cylinders operated by the "Blitz."



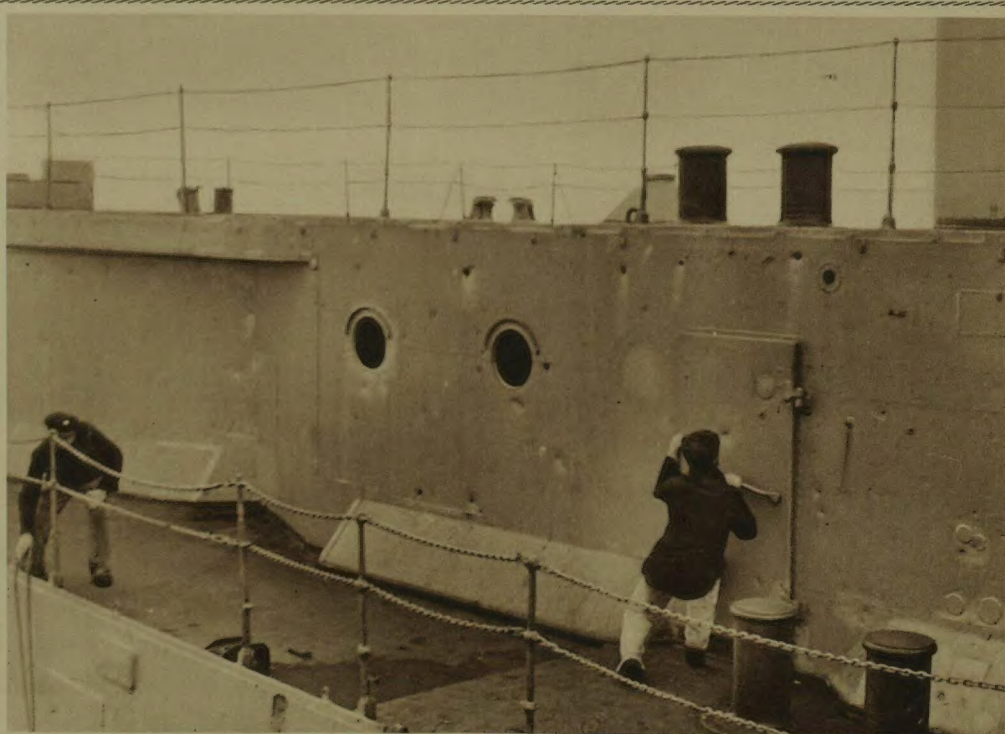
THE "BRAIN" OF THE TARGET-SHIP "HESSEN": SWITCHBOARDS WHICH PROVIDE THE ELECTRICAL POWER FOR CARRYING OUT THE MESSAGES RECEIVED BY WIRELESS FROM THE CONTROL-VESSEL.



THE "HESSEN" UNDER FIRE DURING BATTLE-PRACTICE: SHELLS FALLING SHORT OF THE TARGET-SHIP WHILE THEIR EFFECT IS OBSERVED FROM THE CONTROL-VESSEL "BLITZ," WHICH MANŒUVRES THE CREWLESS EX-BATTLESHIP BY MEANS OF WIRELESS.



THE "HESSEN'S" DEFENSIVE EQUIPMENT: A "BATTERY" OF CYLINDERS FROM WHICH SMOKE-CLOUDS CAN BE PRODUCED WHEN ACCURATE GUNNERY MAKES IT NECESSARY TO CONCEAL THE TARGET-SHIP.



THE LAST MAN LEAVES THE "HESSEN" BEFORE IT REVERTS TO WIRELESS CONTROL: A MEMBER OF THE CREW OF THE TARGET-SHIP CLOSING AN ARMOUR-PLATED DOOR.

A TARGET FOR GERMAN NAVAL GUNNERY: THE RADIO-CONTROLLED "HESSEN."



AN OLD GERMAN BATTLESHIP RECONSTRUCTED AS A TARGET-SHIP: THE "BATTLE"-SCARRED STERN OF THE "HESSEN," WHOSE PATCHED AND DENTED PLATES PROVIDE EVIDENCE OF THE EFFICIENCY OF GERMAN NAVAL GUNNERY.

THE "Hessen" is one of the five pre-Dreadnoughts completed between 1906 and 1908 which Germany was allowed to retain by the naval provisions of the Versailles Treaty. She was reconstructed in 1936-37 and joined the ex-battleship "Zähringen" as a wireless-controlled target-ship. Both of these ships are used in a similar way to the British "Centurion," which has been in service as a target-ship since 1927. When these vessels arrive in position for firing practice the crews leave and are taken aboard the attendant ship, which, from a distance of three-quarters of a mile, transmits wireless waves that act on specially devised receiving apparatus

(Continued on right.)



EXAMINING THE DAMAGE TO THE "HESSEN" AFTER SHE HAD BEEN USED AS A TARGET: A MEMBER OF THE CREW INDICATING, WITH OUTSTRETCHED ARMS, THE SIZE OF A HOLE MADE BY A 5'9" SHELL.

installed in the target-ship—enabling her to be manoeuvred and to conceal herself in a smoke-screen although unmanned. The target-ships are unsinkable, but only practice shells, filled with salt, pitch, or some similar substance, are fired at them. For this reason the damage is confined to the ship's plates. Should the engine-room be hit and set on fire (an incident shown below), automatic fire-pumps come into operation and extinguish the flames. The appearance of these ships provides a striking contrast to that of ordinary naval vessels; for they are patched all over with irregular-sized plates and bear the scars made by fragments of shell, yet their utility cannot be denied, for they present a target to coastal batteries or warships approximating to that offered by hostile battleships in wartime. The "Hessen" is controlled from the ex-torpedo-boat "Blitz," and her "brain" is shown on the facing page.



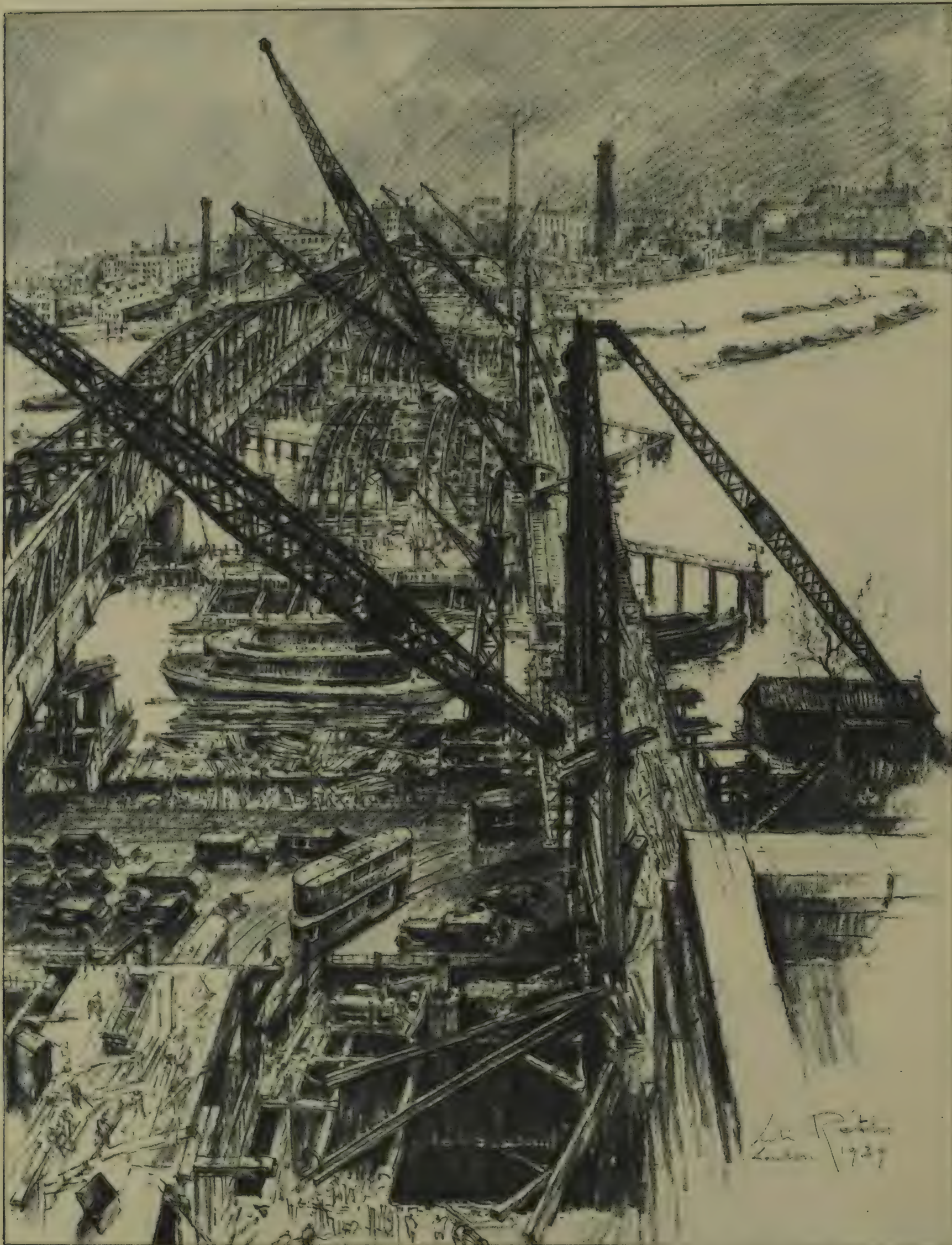
STEAM AND SMOKE RISING FROM THE VENTILATORS ABOARD THE "HESSEN" AFTER A DIRECT HIT HAD SET FIRE TO THE ENGINE-ROOM—AUTOMATIC FIRE-PUMPS ARE FITTED FOR SUCH AN EMERGENCY.



A PATCHWORK OF IRON PLATES: THE FUNNEL OF THE "HESSEN," WHICH HAS BEEN RIDDLED WITH SHELL FRAGMENTS DURING THE VESSEL'S USE AS A TARGET-SHIP AND ROUGHLY REPAIRED FOR FURTHER SERVICE.

RENNIE'S MASTERPIECE REPLACED: THE NEW WATERLOO BRIDGE EMERGES.

FROM THE DRAWING BY LILI RÉTHI.



NOW A LINE OF CRANES AND GIRDERS STRETCHING ACROSS THE RIVER THAMES: THE NEW WATERLOO BRIDGE AS IT APPEARS FIFTEEN MONTHS FROM ITS SCHEDULED COMPLETION.

The financial side of the controversy over the new Waterloo Bridge ended in December, 1937, with the announcement that the Government would grant 60 per cent. of the cost of construction. The order to begin work was given to the contractors on October 16, 1937; the bridge should be finished by June 1940. Messrs. Rendel, Palmer and Tritton, the engineers, prepared the design with

Sir Giles Gilbert Scott's co-operation. Our drawing, made from an upper storey of No. 1, Lancaster Place, shows (left) the temporary bridge, and (right) the line of cranes on the contractor's working gantry. Between the two appear the arches of the new bridge, with, in the extreme foreground, the cofferdam for the abutment on the north side of the Victoria Embankment.

"MODERNIST" MORAVIAN ART 30,000 YEARS AGO.

FURTHER DISCOVERIES AMONG THE RELICS OF THE MORAVIAN MAMMOTH-HUNTERS: NEW AND EXTRAORDINARY TYPES OF "VENUS" STATUETTES AND IVORY NECKLACES — "AN OUTSTANDING EVENT" IN PREHISTORIC RESEARCH.

By DR. KARL ABSOLON, Professor at the University of Prague and Curator of the Moravian Government Museum at Brünn. (See Illustrations on the following two pages).

Our readers will recall that, in previous years, we have published numerous articles and illustrations dealing with one of the greatest discoveries of modern times in the realm of pre-history—that of vast settlements of the mammoth-hunters who dwell in Moravia some 30,000 years ago. These sites, to which Dr. Karl Absolon has devoted a lifetime of research, have been aptly described by Sir Arthur Keith, F.R.S., the famous anthropologist, as "a prehistoric Pompeii," revealing as they do how primitive Europeans lived under glacial conditions at that remote period. Dr. Absolon's first series of illustrated articles appeared at intervals in our pages during 1925, and a second series in 1929. They aroused enormous interest, especially those relating to the origins of sculpture and the now celebrated "Venus" of Věstonice (in our issue of Nov. 30, 1929). Other specially memorable contributions of his on the art of the Moravian mammoth-hunters appeared in our numbers for March 21 and 28, 1936, and Oct. 2, 1937. The following article carries on the record with an account of Dr. Absolon's most recent discoveries.

EVEN the evil times which have befallen my little country failed to prevent me from energetically continuing my search in Moravia for fossil man and his cultures. I gratefully acknowledge that I received moral support from a number of leading English societies, who conferred honorary membership on me—namely, the Prehistoric Society of Great Britain, of London; the Prehistoric Society of East Anglia, of Cambridge; and the British Speleological Association, of Buxton—which contributed not a little to encouraging me to continue my work. I take this opportunity of publicly thanking these Societies for the honour they have shown to me. The innumerable evidences of fossil man scattered throughout Moravia are inexhaustible. Now, of course, sites such as Věstonice (Wisternitz), which I made world-famous by my discoveries and by fifteen years of investigation, have passed to the German Reich.

The prehistoric collections which I have concentrated in the Moravian capital, Brünn (Brno), under the auspices of the Anthropos Institute, which is responsible for them, are unique. It is the duty of the new Government in Czechoslovakia to ensure that these collections are worthily housed in a suitable building and made accessible to the international public, with the Anthropos Institute itself, for the purpose of study.

It is about fifteen months ago since my mentor, Sir Arthur Keith, wrote an introductory note to my last article in *The Illustrated London News* ("The World's Earliest Portrait—30,000 Years Old," in the issue of Oct. 2, 1937), in which

he described a number of finds in Moravia as "an astonishing discovery." He was referring primarily to the remarkable plastic representation of a diluvial head, the only actual

realistic portrait of fossil man, because, as is well known all the other 169 palæolithic human physiognomies hitherto found in the world are only caricatures, or *schemata*.

That palæolithic portrait represents only a part of the treasure of palæolithic art which has been discovered in Moravia, a treasure which belongs to the whole of the civilised world. This Moravian palæolithic art consists of anthropomorphic plastics and drawings, representing diluvial animals, various kinds of geometrical ornamentations, artistic necklaces, other articles of jewellery, and so on. The drawings are executed on bone and stone, whilst the plastics are carved from mammoth ivory, or moulded from a peculiar kind of ceramic compound.

These Moravian palæolithic ceramics came as a great surprise to the scientific world. Prior to the Moravian discoveries they were regarded as humbug, and were rejected by all prehistorians as an inexcusable error, since ceramics were then considered an impossibility and an anachronism for the palæolithic world. The moulding of objects from clay was regarded as an accomplishment and a cultural element of the Neolithic Age; yet, in reality, long before that time the mammoth-hunters had made use of ceramics for the purpose of giving expression to their artistic feelings. The discovery of this diluvial ceramic art is of great importance in regard to the question of the origin of proto-neolithic culture. It forms the starting-point for ceramic art as a whole. For that reason, it is highly important, because the problem of ceramics is wrapped in mystery. The oldest datable proofs of ceramics are known to us from the early Belgian Campinian and the early Brandenburg Tardenoisian, which were not the first to be made, but must have had forerunners. These forerunners must undoubtedly be sought for in the Palæolithic Age. Unfortunately, all ceramic objects reported from the Palæolithic Age had hitherto been unanimously rejected by students since John Evans's categorical dictum: "Absence of pottery from Palæolithic deposits."

Nevertheless, on Oct. 5, 1931, I studied the stratigraphic position of a piece of early Palæolithic pottery near Ipswich with J. Reid Moir and G. Mainard, and found it to be perfect. For that reason, the Moravian pottery of the Aurignacian period is decisive. (See my recently published monograph: "Die Erforschung der Diluvialen Mammutjägerstation von Unter-Wisternitz an den Pollauer Bergen in Mähren"—"The Investigation of the Prehistoric Mammoth-Hunters' Deposit at Lower Wisternitz in the Pollau Mountains in Moravia"—4to, 100 pages, XIV plates, 172 figures in text; Brünn, 1938.)

I am very happy that I am to-day able to submit to the scientific world a number of new, extremely valuable objects, found during our recent excavations, and forming worthy successors to the previous discoveries. First and foremost, I would mention a necklace of small beads, artistically carved from mammoth ivory, all of which were found together (Figs. 3 and 5).

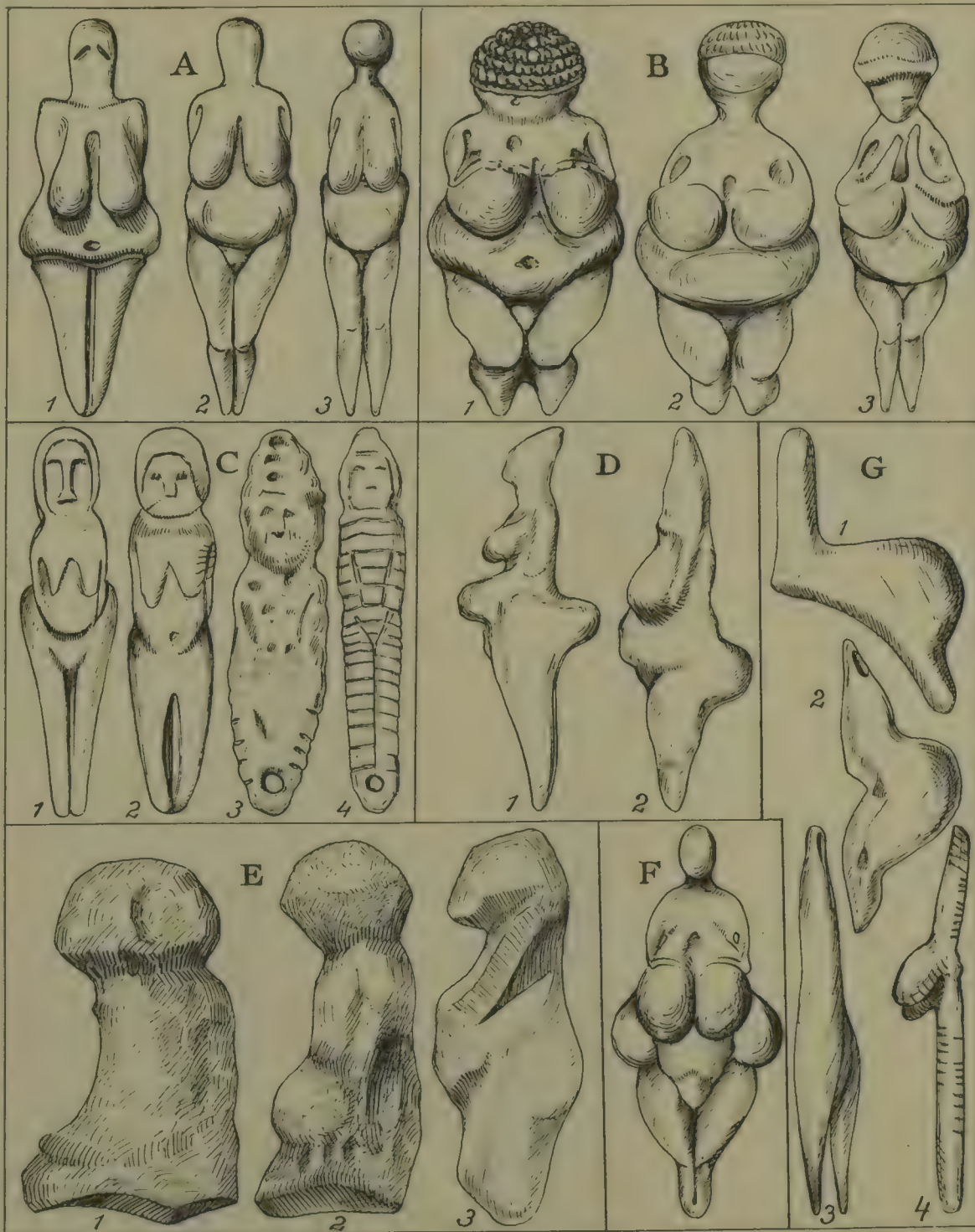
We also found raw material for making these necklaces. A bar about 15 cm. long was first cut out of the ivory and rounded into the shape of a rod. The rod was next sawn transversely to its axis into short beads, 7, 10 to 20 mm. thick. This sawing was no doubt carried out with the extremely fine, sharp-toothed stone saws, so many of which have been found in the Moravian Aurignacian deposits.

[Continued overleaf.]



1. THE GEOGRAPHICAL DISTRIBUTION OF PRIMITIVE SCULPTURE AKIN TO THAT HERE DESCRIBED: A MAP SHOWING THE SITES WHERE THE MOST IMPORTANT DISCOVERIES OF PREHISTORIC FEMALE STATUETTES HAVE BEEN MADE IN EUROPE AND ASIA.

In the course of his present article Dr. Absolon mentions that over 90 palæolithic statuettes of women have been found in various parts of Europe and Asia, and gives full particulars as to their type and numbers. The above map is provided to show their geographical distribution. It may be noted that the first site on the list—Malta—is not the Mediterranean island, but a village in Siberia about thirty-eight miles from Irkutsk, as shown near the extreme right of this map.



2. WOMANHOOD AS PORTRAYED BY OUR REMOTE ANCESTORS OF THE OLD STONE AGE: THE MOST IMPORTANT PREHISTORIC STATUETTES FOUND IN EUROPE AND ASIA, INCLUDING THE TWO RECENTLY DISCOVERED (G3 AND 4), TO WHICH THE ACCOMPANYING ARTICLE CHIEFLY RELATES.

For the explanation of the above drawings, the reader should refer to that part of Dr. Absolon's article (begun on this page and continued overleaf) where he goes into full detail regarding the seven different groups of statuettes which he has here illustrated. Briefly, the seven types represented are: (A) Wisternitz; (B) Willendorf; (C) Malta (Siberia); (D) Grimaldi; (E) Predmost; (F) Lespugue; (G) stylised ideoplastics (see also Figs. 7 and 8). As Dr. Absolon points out, it is not yet possible to define the groups of styles quite clearly, and they only in part coincide with their geographical distribution.

Drawn Specially by Dr. Karl Absolon for "The Illustrated London News," from Originals and Plaster Casts partly restored.

Prehistoric "Expressionism" Revealed in Old Stone Age Art: Moravian Ivory-Carvings with "Modernist" Affinities.

(Continued from preceding page.)

These beads were then artistically drilled, and in this way the mammoth-hunter obtained genuine thin-walled miniature rings. From Fig. 3 it will be seen that the first bead to the left has not yet been drilled. The beads were finally ornamented by symmetrical dots, marginal incisions, concentric rings, and number-markings. Such a necklace has never been found before in Palæolithic deposits. It recalls in a remarkable degree similar carvings of the Palæo-Asiatics and Eskimos, and possibly also those of other peoples, but I considered this to be merely a convergent phenomenon. Much greater importance, however, attaches to the discovery of two new so-called Venus statuettes (Fig. 2, G 3 and 4; also Figs. 7 and 8). In view of the high value which attaches to the plastic representations of the naked female body—the so-called Venus statuettes—for general cultural history, the history of morals, psychology of primitive art, and so on, the discovery of such a new statuette is an outstanding event. As is well known Moravia has made several contributions of this kind. Well-known instances are the seven rough statuettes of women carved from the metacarpal bone of a mammoth found at Předmost, my hyperstylized Venus from the Pekárna Cave, and recently a large number of naturalistic, tattooed, stylistic, sexual-biological, *pars pro toto* (part for whole) expressionistic figures from Wisternitz. As far back as 1929, in "The Illustrated London News" for November 30 of that year, a whole page was given to several photographs of the wonderful Venus I. (Figs. 25 to 32, page 936). This Venus was a physioplastically carved round plastic. In 1936 I published

(Continued below.)



3. COMPOSED OF RINGS OF MAMMOTH-IVORY ARTISTICALLY PIERCED AND ORNAMENTED: A NECKLACE OF A KIND NEVER BEFORE FOUND IN PRE-HISTORIC DEPOSITS, AND RECALLING PALÆO-ASIATIC AND ESKIMO CARVINGS.



5. ANOTHER ASPECT OF THE SAME MAMMOTH-IVORY NECKLACE AS THAT SEEN IN FIG. 3: A VIEW SHOWING THE DECORATION OF THE BEADS BY DOTS, MARGINAL INCISIONS, AND NUMBER MARKINGS.

form a class by themselves and recall many prehistoric carvings of the Eskimos. Ethnomorphologically they are old, and from the prehistoric geological point of view uncertain, since the Ice Age still prevails in North Siberia. A. Salmony reported on the Malta statuettes in "The Illustrated London News" of March 17, 1934, under the heading "Old Stone Age Art Revealed in Siberia." 4. Grimaldi type (Fig. 2, Group D). Only the Mediterranean statuettes: 3 from Mentone (D 1), Savignano (D 2), and Sireuil are steatopygous. 5. Předmost type (Fig. 2, Group E). Coarse, primitive carvings with accentuated spherical faceless heads and accentuated abdomen (E 1 and 2). They give the impression of seated pregnant figures. The Kostienki type (E 3) also resembles this type. It is well known that the Předmost type finds remarkable ethnological parallels in the cultures of the Palæo-Asiatics, such as the Giliaks, Golds, and others. They are carved from wood or other substances and represent idols believed to cure various diseases. 6. Lespugue type (Fig. 2, F). This type is at present unique and represents a special form. It is an intermediate form between the Wisternitz and a stylized physioplastic. No other Palæolithic Venus has such unnatural and absurdly hypertrophied breasts. The statuette is a plastic symmetrically stylised in ornamentally decorative spherical and roller-shaped motives. 7. Stylised ideoplastics (Fig. 2, G). This group consists so far of heterogeneous elements which occurred sporadically. We have as yet too little material available. A form of material which repeatedly occurs consists of plastics and drawings dating from the Palæolithic Age to the Neolithic Age; these are the so-called *Gesäss-silhouetten* from Petersfels (G 2) and Pekárna (G 1). The Mezine group are stylised figures which have been but little elucidated, but which the Abbé Breuil rightly regarded as figures of women. From

details of other Venus statuettes in the issue of March 28 of that year. To-day I am publishing two new statuettes which are incomprehensible to the lay mind, since they are grotesque, futuristic, hyperstylized female forms. In order to enable them to be understood, I must first say something regarding the prehistoric Venus statuettes generally. Very instructive is a comparison of the other Palæolithic statuettes hitherto known. This is an easy task for me, because I have handled all the original statuettes, from Malta, in Siberia, to Lespugue, in the Pyrenees. Altogether, there are 91 of these plastics (including 5 reliefs), comprising the following: SIBERIA—Malta, 14 (according to the latest information). UKRAINE—Kostienki, 4 (and other fragments); Gagarino, 7; Mezine (diagrammatic carvings which have not been sufficiently elucidated). MORAVIA—Předmost, 7; Wisternitz, 14 (and a necklace of 8 *pars pro toto* sexual biology carvings); Brünn, 1; Pekárna, 1. AUSTRIA—Willendorf, 2. RHINELAND—Mainz, 2. BADEN—Petersfels, 3 (and many miniature forms). FRANCE—Laugerie Basse, 2 (Venus I., "impudique" Venus II.); Laussel, 5 (reliefs); Sireuil, 1; Brassempouy, 7; Lespugue, 1; Mas d'Azil, 1; Bedeilac, 1; Mentone, 7. BELGIUM—Trou Magrite, 1. ITALY—Savignano, Sul Panaro, 1. From the standpoint of morphological art, these female statuettes can be divided into certain groups of styles which it is not yet possible to define quite clearly, and which only coincide partly with their geographical distribution. 1. The Wisternitz type (Fig. 2, Group A). Venus No. 1 (A 1), Kostienki 1 (A 2), the "long" Venus of Gagarino (A 3) and others. These are prototypes of physioplastic, "thin" steatopygous women. 2. The Willendorf type (Fig. 2, Group B). Physioplastic, "fat" steatopygous women, the two broad ones of Gagarino (B 2, 3), one of Willendorf (B 1), "La poire" of Brassempouy: only these latter have the well-known hair ornamentation. 3. The Malta type from Siberia (Fig. 2, Group C). These statuettes, which appear to be carved from a pattern, are, in so far as is known to-day, geographically isolated, and all have a face (nose, eyes, mouth) and hair ornamentation, and for the most part are carved as pendants (C 1, 2, 3, and 4). Physically they are normal or slightly steatopygous and partly also ornamented; they undoubtedly

(Continued above, centre.)



7. A GROTESQUELY HYPERSTYLIZED ANTHROPOMORPHIC STATUETTE (VENUS NO. XIII.) CARVED OUT OF MAMMOTH-IVORY, AND PROBABLY AN AMULET: FOUR DIFFERENT VIEWS OF THE SAME OBJECT, WHICH IS ALSO SEEN IN FIG. 2, G 3. (ACTUAL SIZE.)

Hyperstylized "Venus" Statuettes and Necklaces of Mammoth-Ivory; With Accentuation of Detail on the "pars pro toto" Principle.

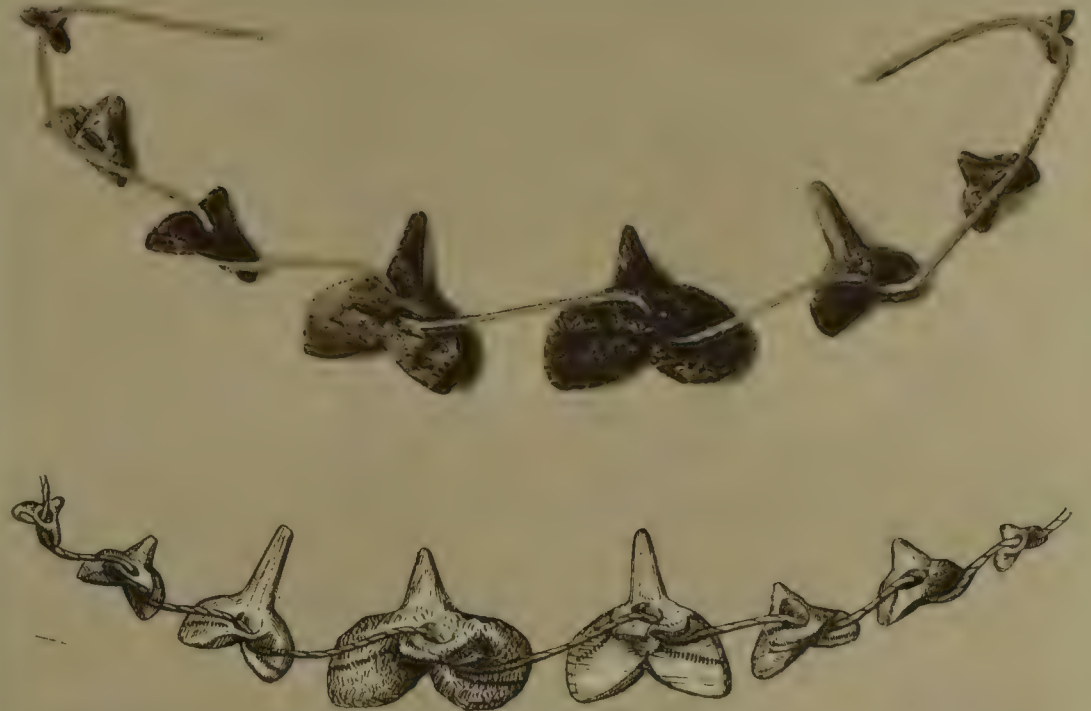
like a small flange, which was perforated; it was therefore obviously a part of a necklace. We continued our search energetically, and in the immediate vicinity gradually found seven further pieces, all of which were shaped in the same way, two objects which were not pierced, and two of equal size, but undoubtedly parts of the same necklace (Figs. 4 and 6). It is true that anything of the kind was unknown from the Palæolithic Age, but was not everything regarded as strange for the Palæolithic before the discoveries were made in the Moravian Palæolithic deposits? I was greatly puzzled as to what this necklace might mean, because every carving made by the mammoth-hunters has a meaning, and I was perfectly clear in my mind that these uniformly-shaped things must symbolise something. A few days later the mammoth-hunters themselves furnished us with an explanation. On September 30, 1937, a new ivory plastic was discovered, in all probability the centre part of a necklace, because it was carved in the same way as two predominating balloon-shaped objects ornamented on the same lines, with concentric stripes, showing the same tendency of the prehistoric sculptor, but this time fully revealing the meaning of the carvings. Once again it was a grotesque hyperstylized Venus (Fig. 8). The upper and lower parts of the body were formed into long ornamented rods, and only the part which interested the mammoth-hunter—i.e., the breasts—was accentuated. The eight parts of the necklace are undoubtedly abbreviated editions of this Venus—that is, the entire necklace consists of eight "pars pro toto" (part for whole).

(Continued below.)

4. WITH BEADS CARVED IN THE FORM OF FEMALE BREASTS, AND REPRESENTING (ON A "PART FOR THE WHOLE" PRINCIPLE) THE TYPE OF "VENUS" STATUETTE IN FIG. 8: A UNIQUE PREHISTORIC NECKLACE OF MAMMOTH-IVORY. (TWO-THIRDS ACTUAL SIZE.)

my own examination of the originals in Kiev, I can only confirm Breuil's view. Finally, we also have a number of highly interesting, perfectly hyperstylized individual types (G 3 and 4). 8. Figures of heads. So far, three physioplastic figures of heads with features are known—i.e., the woman's head of Brassempouy, the negro's head from Mentone, and the classical Wisternitz portrait. The seventh group includes the two hyperstylized statuettes referred to above (Fig. 2, G 3 and 4; and Figs. 7 and 8), which form the subject matter of the present article. It is true that the first of them (Venus, No. XIII.), illustrated from all sides in Fig. 7, *a, b, c, and d*, gives the impression at first sight of a fork, but in reality it is an anthropomorphic statuette so hyperstylized as to render it unrecognisable. In this case, the prehistoric sculptor is not interested in the upper body, but simply stylises it as an elongated rod, as we have already seen in the Pekárna Venus ("The Illustrated London News," November 30, 1929, Fig. 31). The abdominal regions and hips, on the other hand, were left in and the sex was indicated. The feet are fork-shaped in two pointed, somewhat bent cones. If we had not already known of the Pekárna Venus, it would probably have been no easy task to decipher the meaning of this statuette. It was intended to be worn as a pendant and was perforated like the Venus statuettes from Malta, in Siberia. The subsequent discovery of the Venus No. XIV. (Fig. 8), which also led to the finding of the "sex-biology" necklace (Figs. 4 and 6), constitutes a unique story, the scene of which was our excavations in September 1937. We first found, in a stratum very rich in silex, an object which theoretically was quite new for the Aurignacian. It was a two-winged, balloon-shaped object carved from mammoth ivory, ornamented with 13 concentric stripes, and terminating in a tapering cone. One side of the object was broadened out

(Continued above on right.)



6. ANOTHER VIEW OF THE UNIQUE MAMMOTH-IVORY NECKLACE SHOWN ABOVE IN FIG. 4: BREAST-SHAPED BEADS WHOSE SYMBOLISM WAS REVEALED BY THE DISCOVERY OF THE STYLIZED "VENUS" IN FIG. 8. (TWO-THIRDS ACTUAL SIZE.)



8. PALÆOLITHIC EXPRESSIONISM: VARIOUS ASPECTS OF A HYPERSTYLIZED "VENUS" (NO. XIV.) WITH BREASTS ACCENTUATED AND THE REST OF THE BODY ROD-LIKE: THE CARVING WHOSE DISCOVERY EXPLAINED THE NECKLACE BEADS SHOWN IN FIGS. 4 AND 6. (ACTUAL SIZE.)

statuettes, so hyperstylized as to render them unrecognisable, and is based on motives of sex-biology. Sex and hunger were the two motives which influenced the entire mental life of the mammoth-hunters and their productive art. Accordingly, in one single deposit during a period of fifteen years, we found a series of fourteen female figures, both naturalistic physioplastics and ideoplastics, so hyperstylized as to be unrecognisable. I am convinced that, as we continue our excavations in Moravia, we shall find the fat figures of the Willendorf type. If we compare the two Venus statuettes described above with the peculiar nature of that hyper-modern art known as expressionism, we shall at once see that our Venus figures are a form of prehistoric expressionism. The artistic principles of expressionism are, *inter alia*, that "special characteristics are exaggerated," and "the idea which it is intended to convey is accentuated" (e.g., breasts), "what the artist considers to be of secondary importance being neglected" (head, arms, feet). Analogies can be drawn with the expressionistic sculptures of Alexander Archipenko, a Russian expressionist, who lives in Paris, and has become world-famous by the genius expressed, for example, in his works entitled "Woman's Figure," "Gondolier," and "The Hero!" Art historians praise in Archipenko "the reversal of all forms," and "the elimination of everything accidental or individualistic." But do not our Venus statuettes in their artistic ideology supersede even the principles of an Archipenko? *Nihil in mundo novi!* Such is the Moravian prehistoric deposit. I am pleased that I have had an opportunity of making known the results of my work to the great nations. Had I possessed my full vitality and been physically strong, there is much that I could still have done in investigating the Moravian prehistoric deposits; or will the evil times through which we are passing automatically put a stop to this work owing to a shortage of money? Nevertheless, the hard school of my life has taught me that success can only be obtained at the cost of many disappointments, and that we only become strong through suffering. *Aliis inserviendo consumor!* In other words, the more energy is expended, the more brilliant success will be recorded.

THE WORLD OF SCIENCE.

THE CHILLINGHAM CATTLE.

By W. P. PYCRAFT, F.Z.S., Author of "Camouflage in Nature," "The Courtship of Animals," "Random Gleanings from Nature's Fields," etc.

JUST over a month ago an appeal appeared in *The Times* to save the famous herd of Chillingham wild cattle from destruction. Those who made that appeal must have felt that the chances of an effective response were not great, for there are so many claims on our incomes nowadays that none but the most urgent have a chance of arousing our sympathy with force enough behind them to open our purses.

Those who framed the appeal hoped that at least three hundred lovers of our wild fauna would be found to form an association to be called "The Chillingham Wild Cattle Association," each member to subscribe a minimum of one guinea per annum. It met with a most gratifying response: for within a few days that Association has come into being; and the herd is safe, at least for the moment. But we are told that a larger number of members will be required to assure continuity for the future. I feel sure, however, that no great anxiety need be felt on that head. This herd, the last of its race, has lived within the confines of Chillingham Park, Northumberland, for over 700 years, and its history is one of peculiar interest. To begin with, these wild white cattle are, or were, represented by several more or less distinct races, all agreeing in being white, but each having its own and characteristic type of horns.

and churches in Southern Germany their horn-sheaths were used as drinking-cups. One of these measured 6½ feet in length. But the remains from Ilford, just referred to, were those of animals of an earlier period and of much larger size than these Polish animals.

explanation of this seeming anomaly. And this is that these white cattle, in every case, will occasionally produce black calves. And whenever, unfortunately, this occurs these calves are destroyed, under the impression that this is a most undesirable departure from the standards of "park cattle," and would endanger the purity of the stock. This, as I say, has been a most unfortunate policy, for these black calves showed a reversion to the ancestral coloration, which, as in the aurochs, was black. No wild cattle, in any part of the world, are ever white. If such ever appeared among them they would as certainly have been eliminated through the action of natural selection, just as the black individuals appearing in the herds of the "park cattle" are destroyed through the action of artificial selection. Since, by great good fortune, this herd of Chillingham cattle is to be spared, all black calves should be jealously guarded, in the hope that, in course of time, the original coloration will be recaptured. As the black strain increased, so, I venture to predict, there would follow a marked increase of vigour and stature in the herd. Since we may now regard it as saved from the calamity which threatened it, the effort to change its colour from white to black should be made. Here, indeed, is an opportunity for experiment which should be enthusiastically welcomed by all who are interested in eugenics. Indeed, the chance

of realising this is alone a sufficient reason why no effort should be spared to retain these animals in the great park which has been their home for



1. THE EXTINCT WILD OX, ONCE COMMON IN ENGLAND, FROM WHICH OUR "PARK CATTLE" WERE DERIVED: A SKULL OF THE AUROCHS; SHOWING THE HORNS, WHICH WERE OF GREAT SIZE.

It is a point of some importance to note that in the skull of the aurochs (Fig. 1) the bases of the horn-cores rise above the level of the crest of the skull, and that their shafts sweep outwards and only very slightly upwards while the tips turn inwards. In the "park cattle" the horns, as the adjoining photographs show, rise conspicuously lower than the "poll" and never display the form seen in the aurochs. They present, indeed, marked differences in their form in the different breeds.

There seems good reason to regard these cattle not as the direct descendants of the aurochs, as is so commonly believed, but as derived from two or three different stocks, which had a common origin in the aurochs. These stocks seem to be represented to-day by our Pembroke, Longhorn, Hereford and Devon breeds of cattle. They all show characters indicating close kinship with the aurochs.



2. A BREED WHICH HAS LIVED IN CHILLINGHAM PARK FOR 700 YEARS AND WAS RECENTLY THREATENED WITH DESTRUCTION: THE HEAD OF A CHILLINGHAM BULL.

This breed stands nearest to the Aurochs, but the horns are set lower down the skull, turn more upwards and, compared with those of the Aurochs, are short.

There are, or were until recently, four fairly distinct breeds, or strains, of these "park cattle," as they are called, which, it has been suggested, came into being when the various herds of wild cattle in pre-Norman times were rounded up and enclosed. That they are of great antiquity there can be no doubt. But it is to be questioned whether they are the direct descendants of that gigantic beast, the aurochs (*Urus primigenius*), first described by Caesar, who found it in the Hercynian forest. It survived in Poland until the middle of the seventeenth century. A magnificent series of the remains of this animal from the Pleistocene of Ilford, Essex, is to be seen in the British Museum (Natural History). Extinction, however, seems to have overtaken it in the British Isles long before the dawn of history, but it is to be noted that skulls with flint spear-heads embedded in their foreheads have been found in England. Some idea of its great stature may be gained from the fact that in many inns, castles



3. THE HEAD OF A CHARTLEY BULL: ANOTHER RACE OF THE WHITE "PARK CATTLE," WITH HORNS SIMILAR TO THOSE OF OUR LONG-HORNED CATTLE, FROM THE EARLY TYPES OF WHICH THIS BREED WAS DERIVED.



4. DERIVED FROM THE REMNANT OF AN OLD HERD OF WHITE CATTLE WHICH WAS KEPT IN THE PARK OF BLAIR-ATHOLL, PERTSHIRE: A BULL OF THE NOW EXTINCT VAYNOL HERD OF CATTLE.

Special note is to be taken of the fact that all the several breeds, or races, of these "park cattle" have one very striking feature in common, and that is their white coloration; while the aurochs, it is very certainly known, was black. There is, however, an

the remnant of an old herd of white cattle kept in the park of Blair-Atholl, Perthshire. These were of the black-eared type (Fig. 4). The horns were of the Chartley type, but much shorter, and the hair on the forehead was "frizzled."

seven hundred years. They still retain their wild habits.

The Chillingham should be regarded as descendants from the same stock as the black Pembroke cattle, one of the oldest breeds in Britain, and very nearly related to the aurochs. To-day the insides of the ears of the Chillingham are red. Records, however, show that so far back as 1692 they were black, though in some they were red. The horns (Fig. 2), apart from their much smaller size, are more upwardly directed, as in the Pembroke. The Chartley cattle, maintained at Chartley Park since 1248, are now extinct. The horns (Fig. 3) differ conspicuously from the Chillingham in that they bend downwards and inwards, as in Longhorn and Hereford cattle.

The Vaynol herd, kept at Vaynol Park, near Bangor, was derived from



A MENACE TO THE WORLD.

AN ARTIST'S VISION OF THE NIGHTMARE NOW HAUNTING THE IMAGINATION OF EUROPE UNDER ARMS—
A SURPRISE AIR RAID ON A GREAT CITY.

FROM THE WATER-COLOUR BY GEO. HAM.



THE ROYAL BIRD OF THE ANCIENT AZTECS SHOWN IN ITS NATURAL SURROUNDINGS:
AN EXHIBITION HABITAT GROUP OF QUETZALS.

That historic bird, the quetzal, is no stranger to readers of "The Illustrated London News." Our issue of December 4, 1937, contained many photographs, with an article by Dr. Wolfgang von Hagen, describing how he secured, in Spanish Honduras, the first specimens ever kept alive in captivity. Some were sent to the Zoo, where three—a cock and two hens—are now on view in the Bird House. Again, in our number for January 8, 1938, we illustrated in colour the quetzal's brilliant plumage, including the male bird's remarkable tail, over 3 ft. long. One of the Zoo's specimens was shown in our issue of November 12 last. Above we illustrate a new exhibition group in the Field Museum of Natural History, Chicago. Mr. Rudyard Boulton, Curator of Birds there, writes: "Recently there has been completed a habitat group of this famous bird, for which specimens were collected by the Mandel Guatemala Expedition and presented by Mr. Leon Mandel, of Chicago. The specimens were taken by Mr. Emmet R. Blake, Assistant Curator of Birds, at present leader of the Sewell Avery Expedition in the previously unworked hinterland of British Guiana. The quetzal has

a long and honoured history. Its name is derived from Quetzal-coatl, the traditional king and legendary founder of the culture of the Aztecs of Mexico. . . . Although the quetzal's feathers were in demand by the chiefs of the native tribes, who wore them as personal decorations, no one was permitted to kill the birds. They were simply trapped, the plumes removed, and the birds then released. . . . The setting of the group is laid in north-western Guatemala on the upper slopes of the Volcan Tajumulco, at about 7000 ft. In the far distance can be seen the Volcan Tacana beyond the Mexican border. The vegetation in the group consists principally of giant tree-ferns. Moss covers a dead stub of a tree which supports a climbing cactus with brilliant red flowers. The male quetzal is shown streaming like a rocket through the forest towards his mate, who demurely waits on an arm of the cactus. The males whip about through the tangled forest at high speed without damaging their tails. At times, above the forest, they perform an evolution suggestive of an aeroplane's loop, which may well be part of their courtship behaviour."

LONDON WELCOMES THE PRESIDENT OF FRANCE: M. LEBRUN'S ARRIVAL.



A LONDON WELCOME FOR THE WIFE OF THE FRENCH PRESIDENT : MME. LEBRUN, WITH THE QUEEN AND THE ROYAL DUCHESSES, DRIVING TO BUCKINGHAM PALACE THROUGH CHEERING CROWDS LINING THE STREETS, AFTER THE ARRIVAL OF THE PRESIDENTIAL PARTY AT VICTORIA STATION. (L.N.A.)



THE STATE VISIT OF THE PRESIDENT OF THE FRENCH REPUBLIC TO LONDON : M. LEBRUN, WEARING EVENING-DRESS WITH THE ORDER OF THE BATH, DRIVING WITH THE KING AND THE ROYAL DUKES IN PROCESSION TO BUCKINGHAM PALACE THROUGH THE CROWDED STREETS. (B.I.P.P.A.)

The President of the French Republic and Mme. Lebrun travelled from Dover with the Duke of Gloucester, and the Presidential party was welcomed at Victoria Station by the King and Queen, the Duke and Duchess of Kent, and the Duchess of Gloucester. M. Lebrun, who was in evening-dress, and wearing the

Riband of the Order of the Bath, drove with the King and the Royal Dukes to Buckingham Palace, while Mme. Lebrun followed with the Queen and the Royal Duchesses. An enthusiastic crowd along the route cheered repeatedly, and the President acknowledged their greetings by waving his hat to them.

PRESIDENT AND MME. LEBRUN IN LONDON: ON THE PALACE BALCONY.



(TOP PHOTOGRAPH.) ACKNOWLEDGING THE CHEERS OF A VAST CROWD: PRESIDENT AND MME. LEBRUN WITH THE ROYAL FAMILY ON THE BALCONY AT BUCKINGHAM PALACE.

(LOWER PHOTOGRAPH.) TYPICAL OF THE ENORMOUS CROWDS WHICH WELCOMED PRESIDENT AND MME. LEBRUN TO LONDON: A MASS OF PEOPLE OUTSIDE BUCKINGHAM PALACE.

The route to Buckingham Palace from Victoria Station was crowded with people anxious to welcome President and Mme. Lebrun to London, and the procession was greeted with cries of "Vive Lebrun!" and "Vive la France!" On arrival at the Palace, Princess Elizabeth and Princess Margaret were presented to President and Mme. Lebrun, and Princess Elizabeth greeted them in French, thanking them for the gift of two dolls made by the children of France on the

occasion of the King and Queen's visit to Paris. Meanwhile a vast crowd outside Buckingham Palace sang the "Marseillaise" and shouted "We want the President. We want the King." President and Mme. Lebrun, with the King and Queen and the Princesses, then appeared on the balcony to acknowledge the cheers of the crowd, and for some time the President and Mme. Lebrun stood there, waving to the mass of people below. (Photographs by B.I.P.P.A. and Keystone.)

THE FRENCH PRESIDENT VISITS THE CITY: THE DRIVE TO THE GUILDHALL.



THE FRENCH PRESIDENT CROSSES THE BOUNDARY OF THE CITY OF LONDON, ON HIS WAY TO GUILDHALL: M. AND MME. LEBRUN WARMLY ACCLAIMED BY THE CROWDS IN FLEET STREET, AS THEY PASS THE TEMPLE BAR MONUMENT.

In magnificent spring weather on March 22 M. and Mme. Lebrun drove from Buckingham Palace to Guildhall, where they were the guests of the Lord Mayor, Sir Frank Bowater, and the Corporation of the City of London. They were accompanied by a Sovereign's Escort of Life Guards with a standard. The King's Guard, found by the 1st Battalion, Coldstream Guards, was mounted at the Palace when the President drove out. The route down the Mall was lined by the Brigade of

Guards and detachments of Territorials were posted at various points between Admiralty Arch and Guildhall. In the first carriage, with M. and Mme. Lebrun, was the Duke of Beaufort, the Master of the Horse. M. Georges Bonnet, the French Foreign Minister, was among those in the second carriage. The Guard of Honour at Guildhall was mounted by the Honourable Artillery Company. The Duke and Duchess of Kent were among the other guests at Guildhall on this occasion. (L.N.A.)

NOTABLE EVENTS OF THE FRENCH PRESIDENT'S STATE VISIT TO LONDON.



(TOP PHOTOGRAPH.) M. LEBRUN OPENS THE NEW BUILDING OF THE INSTITUT FRANÇAIS: THE PRESIDENT SEATED BETWEEN THE PRINCESS ROYAL AND MME. LEBRUN.

(LOWER PHOTOGRAPH.) PRESIDENT AND MME. LEBRUN AT GUILDHALL: THE RECORDER DELIVERING THE ADDRESS OF WELCOME BEFORE A DISTINGUISHED GATHERING.

Soon after their arrival at Buckingham Palace on March 21, President and Mme. Lebrun drove to Marlborough House to visit Queen Mary, and later went to Queensberry Place, Kensington, where the President opened the new building of the Institut Français. They were received by the Princess Royal, who is co-patron of the Institut with M. Lebrun. After a short address by M. Hardy, Rector of Lille University, and a speech of welcome to the President and Mme. Lebrun,

delivered in French by the Princess Royal, M. Lebrun said: "Let us hope that this example of union between our two peoples will serve as an example to other countries to join, little by little, the supreme union of the spirit." On March 22, President and Mme. Lebrun were entertained at Guildhall by the Lord Mayor and Corporation of the City of London. An address of welcome was delivered by the Recorder before a distinguished gathering in the library. (P.N.A. and B.I.P.P.A.)

THE END OF THE CZECHS' INDEPENDENCE.



HERR HITLER IN PRAGUE, THE CAPITAL OF TERRITORIES WHICH NOW FORM A GERMAN PROTECTORATE: THE FÜHRER LOOKING DOWN ON THE CITY FROM A WINDOW IN THE HISTORIC HRADSCHIN CASTLE.

On March 15 Herr Hitler left Berlin in a special train to join the German troops marching into the Czech provinces. He was accompanied by a heavily-armed guard. The Führer arrived in Prague in the evening, closely following his Army of Occupation, and drove through the streets to the Hradshin Castle, the former residence of the Presidents of the Czechoslovak Republic. There a conference was held, at which Herr von Ribbentrop, the Foreign Minister, Herr Himmler, Chief of the Secret Police,

and Dr. Dietrich, the Reich Press Chief, were present. On March 16 Herr Hitler made a proclamation on the new Constitution of Bohemia and Moravia and stated that the German people, by their greatness and qualities, were alone fitted to "re-establish the bases of a reasonable Central European order." Our photograph shows the Führer looking down from a window in the Hradshin Castle on the capital of territory which he has now added to the Greater German Reich. (Hoffmann.)

THE VIA DOLOROSA OF A PRESIDENT: DR. HACHA AND THE NAZIS.



DR. HACHA, THE CZECHOSLOVAK PRESIDENT (LEFT), WELCOMED IN BERLIN, WHERE HE WAS FORCED TO SIGN A DOCUMENT HANDING OVER HIS COUNTRY TO HERR HITLER; WITH DR. CHVALKOVSKY, THE CZECH FOREIGN MINISTER, BESIDE HIM. (C.P.)



DR. HACHA FACES HERR HITLER: A TRAGIC PHOTOGRAPH TAKEN IN PRAGUE, ON THE OCCASION WHEN HERR HITLER RECEIVED HIM IN THE HRADSKIN PALACE, THE FORMER RESIDENCE OF CZECH PRESIDENTS. (C.P.)

Of all the actors who played a part in the miserable tragedy of the invasion of Czechoslovakia Dr. Hacha, President of the Czechoslovak Republic, merits the most sympathy. He and Dr. Chvalkovsky, the Foreign Minister, were informed by the German Minister in Prague on March 14 that it was thought that it would be useful if they could come to Berlin for conversations. On arrival they were met with military honours. According to a "Daily Telegraph" correspondent, they were then confronted by a document which when signed would abdicate all rights of government in favour of Germany. Herr Hitler explained that the decisions reached by the

Der Führer und Reichskanzler hat heute in Gegenwart des Reichsministers des Auswärtigen von Ribbentrop den tschechoslowakischen Staatspräsidenten Dr. Hacha und den tschechoslowakischen Außenminister Dr. Chvalkovsky auf deren Wunsch in Berlin empfangen. Bei der Zusammenkunft ist die durch die Vorgänge der letzten Wochen auf dem bisherigen tschechoslowakischen Staatsgebiet entstandene ernste Lage in voller Offenheit einer Prüfung unterzogen worden. Auf beiden Seiten ist übereinstimmend die Überzeugung zum Ausdruck gebracht worden, daß das Ziel aller Bemühungen die Sicherung von Ruhe, Ordnung und Frieden in diesem Teile Mitteleuropas sein müsse. Der tschechoslowakische Staatspräsident hat erklärt, daß er, um diesen Ziele zu dienen und um eine endgültige Befriedung zu erreichen, das Schicksal des tschechischen Volkes und Landes vertrauensvoll in die Hände des Führers des Deutschen Reiches legt. Der Führer hat diese Erklärung angenommen und seinen Entschlusse Ausdruck gegeben, daß er das tschechische Volk unter den Schutz des Deutschen Reiches nehmen und ihm eine seiner Eigenart gemäße autonome Entwicklung seines völkischen Lebens gewährleisten wird.

Zu Urkund dessen ist dieses Schriftstück in doppelter Ausfertigung unterzeichnet worden.

Berlin, den 15. März 1939.

[Signature]

[Signature]

[Signature]

THE ASTONISHING DOCUMENT WHEREBY DR. HACHA AGREED TO "LAY THE FATE OF THE CZECH PEOPLE TRUSTINGLY IN THE HAND OF THE GERMAN FÜHRER"—BELIEVED TO HAVE BEEN SIGNED UNDER THREAT. (Planet.)



DR. HACHA LEAVING BERLIN AFTER HIS TERRIBLE EXPERIENCE WHEN HE WAS FORCED TO SIGN AWAY HIS COUNTRY'S INDEPENDENCE; AND PAID THE EMPTY COMPLIMENT OF A GUARD OF HONOUR. (Wide World.)

German Government were irrevocable, and that Prague would be occupied by German troops next morning at nine o'clock, and Bohemia and Moravia become a German protectorate. Herr Hitler then affixed his signature to the document and left the room. In spite of vehement protests the German Ministers were quite pitiless, and hustled the Czechs round the table continually thrusting pens into their hands, threatening that if they continued to withhold their signatures half of Prague would be laid waste by air bombardment within two hours. In the end Dr. Hacha's physical resistance was broken and he signed to save his country from ruthless aerial bombardment.

THE FÜHRER STUDIES A MAP OF TERRITORY WRESTED FROM THE CZECHS.



HERR HITLER SUBSTITUTES "SELF-PRESERVATION" FOR "SELF-DETERMINATION" AS AN EXCUSE FOR OCCUPYING THE CZECH PROVINCES : THE FÜHRER CONSULTING A MAP OF CZECHOSLOVAKIA WITH GENERAL BLASKOWITZ IN PRAGUE.

Herr Hitler took up residence in the Hradshin Castle, in Prague, on March 15, and his personal standard was hoisted beside that of the President of the former Czechoslovak Republic. The Führer summoned a conference of his chief advisers on the same evening and is shown in the above photograph consulting a map of Czechoslovakia with General Blaskowitz, Commander-in-Chief of the Army of Occupation, while General Keitel, Chief of the High Command, can be seen

on the left. The proclamation made on March 16 declared that the occupied country would enter under German protection as the "Protectorate of Bohemia and Moravia." In occupying the Sudeten areas of Czechoslovakia in September last year, Herr Hitler relied on the principle of "self-determination," but he has reversed his policy in order to achieve the subjugation of Czech territory and has attempted to justify it as "self-preservation." (Hoffmann.)

THE GERMAN ARMY OF OCCUPATION MARCHES INTO A HOSTILE PRAGUE: JEERING CZECHS GREET THEIR "PROTECTORS"; AND OTHER INCIDENTS OF HERR HITLER'S TRIUMPH.



THE MOTORISED TROOPS OF THE GERMAN ARMY ARRIVE AS IF ON PARADE—LIGHT TANKS PASSING THROUGH THE STREETS OF PRAGUE. (Keystone)



THE FORMER RESIDENCE OF THE PRESIDENTS OF CZECHOSLOVAKIA IN GERMAN HANDS: TROOP-CARRYING LORRIES IN THE COURTYARD OF HRADSKIN CASTLE. (Planet)



AN AIR REPORTED TO HAVE INFLUENCED PRESIDENT HACHA IN ACCEPTING HERR HITLER'S "PROTECTION": GERMAN AIR FORCE BOMBERS IN PRAGUE. (Planet)



HERR HITLER'S TRIUMPH: THE FUHRER ACKNOWLEDGING THE CHEERS OF A SMALL CROWD OF GERMANS FROM A WINDOW IN HRADSKIN CASTLE. (Hofmann)



THE HISTORIC HRADSKIN CASTLE IN PRAGUE, OCCUPIED BY GERMAN TROOPS: THE NEW GARRISON, SALUTED BY GERMANS, ENTERING THE COURTYARD. (Planet)



HERR HITLER GREETED UNIFORMED NAZI YOUTHS INJURED IN THE DISTURBANCES WHICH PRECEDED THE GERMAN OCCUPATION OF THE CZECH PROVINCES. (Keystone)



THE OCCUPATION OF PRAGUE: GERMAN INFANTRY MARCHING INTO THE GROUNDS OF HRADSKIN CASTLE, WHERE HERR HITLER ESTABLISHED HIS HEADQUARTERS. (Wide World)



THE GERMAN ADVANCED GUARD ARRIVES IN THE CAPITAL OF BOHEMIA: ARMoured CARS AND MOTOR-CYCLISTS PASSING THROUGH THE STREETS OF PRAGUE. (Keystone)



THE CZECHS EXPRESS THEIR HATRED OF THE INVADER: A WOMAN, UNMINDFUL OF THE POSSIBLE CONSEQUENCES, JEERING AT THE GERMAN TROOPS IN PRAGUE. (Wide World)



THE DEFENCE MINISTER IN THE CZECH CABINET RECEIVED BY HERR HITLER IN PRAGUE: THE FUHRER WITH GENERAL SROVY AT HRADSKIN CASTLE. (Hofmann)

The occupation of Prague began on March 15, when an advanced guard of tanks entered the city, to be followed shortly afterwards by armoured cars, motorised troops and motor-cyclists. The Czechs greeted the German soldiers with jeers and derisive shouts of "Shame! Why don't you go home!" as they passed through the streets, but here and there little groups of Germans welcomed them with the Nazi salute. Czech troops remained in

their barracks awaiting orders, and there were no incidents apart from natural expressions of resentment by the populace. Soon after the arrival of the German forces, a strong detachment of infantry occupied the historic Hradskín Castle, where Herr Hitler established his temporary headquarters during his visit to Prague. It was reported that President Hacha was told in Berlin that if he did not sign the document requesting a German protectorate to be

established over Bohemia and Moravia, a large force of bombers would be despatched immediately on a raid which would entail considerable suffering among the people of Prague, and this influenced his decision to surrender to the German demands. When the German forces reached Melnik, thirty miles from Prague, a proclamation was made instituting a curfew at 8 p.m. and ordering all weapons and munitions to be surrendered. The proclamation

stated that disobedience of these orders would be punished under military law. The first motorised column entered the city at 9 o'clock in the morning, having occupied the civil airport at Ruzyně. It was snowing heavily at the time, but the tank detachments arrived looking as if they were on parade, and the discipline of the troops was excellent. The German Secret Police occupied the Hotel Alcron and at once began searching for "wanted" men.

THE GERMAN ANNEXATION OF MORAVIA: EVENTS IN BRNO, THE CAPITAL.



"FREEDOM SQUARE" BECOMES "ADOLF HITLER PLATZ": AN OFFICIAL CHANGING THE NAME OF THE PRINCIPAL SQUARE IN BRNO, CAPITAL OF THE CZECH PROVINCE OF MORAVIA, AFTER THE GERMAN OCCUPATION. (Planet.)



HERR HITLER ACCLAIMED BY THE GERMAN INHABITANTS OF BRNO ON HIS ARRIVAL IN THE CAPITAL OF MORAVIA: THE FÜHRER ACKNOWLEDGING THE SALUTES OF NAZI SUPPORTERS FROM THE BALCONY OF THE TOWN HALL. (A.P.)



THE SURRENDER OF CZECH AIR FORCE MATERIAL TO THE GERMAN ARMY OF OCCUPATION: CZECH AIRCRAFTMEN INDICATING SPECIAL FEATURES OF ONE OF THEIR BOMBING MACHINES TO GERMAN AIRMEN AT BRNO. (Keystone)

VYHLAŠKA.

Dnes v 6 hodin ráno obsadí německé vojsko všemi směry československé území, aby odzbrojilo naši armádu. Nesetka-li se nikde s odporem, bude obsazení jen přechodné a bude nám dána možnost autonomie.

Setka-li se vojsko se sebemenším odporem, bude to mít v záněti nekrutější důsledky.

Zadam veskere občanstvo, aby, vědomo si vážnosti situace,

vyhovělo všem nařízením německého vojska bez vyhrad a bez zdráhání.

Působte všichni ve svém okolí, aby německému vojsku se nikdo neprotivil a ani slovem ani skutkem se ho nedotkl.

V Brně dne 15. března 1939

Ing. Dr. Rudolf S-



THE CZECH INHABITANTS OF BRNO LEARN THAT THEIR CITY IS TO BE OCCUPIED BY GERMAN TROOPS: THE LAST NOTICE POSTED BY THE CZECH AUTHORITIES BEFORE THE OCCUPATION. (Planet.)

On March 16 Herr Hitler left Prague, where he had established his temporary headquarters at the Hradschin Castle, for Brno, the capital of the annexed Czech province of Moravia. He arrived there on the morning of March 17 and drove in triumph through the streets to the Town Hall amid the acclamations of the German minority. In response to their enthusiastic welcome the Führer came out on to the balcony and acknowledged their greetings. As in Vienna after the *Anschluss*,

some of the Czech street names were changed: thus, "Freedom Square" was renamed "Adolf Hitler Platz"—an unconsciously ironic commentary on the annexation. On other pages in this issue we give details of the military material which has now fallen into German hands, and on this page is a photograph of Czech aircraftmen indicating special features of a Czech bomber to German airmen at an aerodrome near Brno after it had been taken over by German troops.

THE GERMAN ENTRY INTO BRNO AND HERR HITLER'S TRIUMPHAL DRIVE.



THE ENTRY OF GERMAN TROOPS INTO BRNO, THE CAPITAL OF MORAVIA: A LONG COLUMN OF INFANTRY, HEADED BY A BAND, MARCHING THROUGH THE STREETS, WHICH WERE LINED BY JUBILANT GERMAN INHABITANTS AND BY SILENT CZECHS OVERWHELMED BY THE RAPID PROGRESS OF EVENTS. (I.P.)



HERR HITLER WELL GUARDED DURING HIS TRIUMPHAL DRIVE THROUGH BRNO: THE FÜHRER STANDING IN HIS CAR IN ORDER TO BE SEEN BY THE GERMAN INHABITANTS, WHILE BEHIND HIM ARE CARS CONTAINING HIS BODYGUARDS, SOME OF WHOM ARE STANDING ON THE RUNNING-BOARDS. (Planet.)

Brno, the capital of the Czech province of Moravia and a German minority centre, was occupied by German troops from Austria at 6 a.m. on March 15. Behind the advanced guard of motorised troops came long columns of infantry, who were greeted with enthusiasm by the German inhabitants. The Czechs watched the German invaders in silence, being too overwhelmed by the rapid

march of events to protest. As stated on the facing page, Herr Hitler arrived in Brno on March 17, and the above photograph of him driving in triumph through the streets is of interest as showing the vigilance exercised by his special bodyguard. The Army of Occupation in Moravia is under the command of General List, who is for the time being acting as Governor.

THE ARMED FORCES OF GERMANY PARADED IN PRAGUE: "ARMY DAY" CELEBRATIONS; AND NOTABLE FIGURES OF THE CRISIS.



THE COMMANDER-IN-CHIEF OF THE ARMY OF OCCUPATION IN BOHEMIA, AND MILITARY GOVERNOR OF THE CZECH PROVINCE: GENERAL BLASKOWITZ, AT THE "ARMY DAY" PARADE IN PRAGUE. (A.P.)



THE CHIEF OF THE HIGH COMMAND WATCHES THE MARCH-PAST OF TEN THOUSAND GERMAN TROOPS IN PRAGUE: GENERAL KEITEL AT THE "ARMY DAY" PARADE. (Wide World.)



"ARMY DAY" CELEBRATED IN PRAGUE: GERMAN INFANTRY MARCHING PAST GENERAL BLASKOWITZ, WHO TOOK THE SALUTE IN THE WENCESLAS SQUARE. (A.P.)

On March 19 a military parade, in which some ten thousand German troops took part, was held in Prague to celebrate "Army Day." The salute was taken by General Blaskowitz in the Wenceslas Square, and although at various points there were large crowds of Germans, the Czech population ignored the display of German military strength and the route was but thinly lined with people. The parade lasted for over two hours, and mechanised units, including 150 tanks, took part in it. During the day, a procession of people passed by the tomb of the Unknown Soldier, dropping tributes of flowers on it, and a large number of Czechs went to visit the monument to National Independence on the Zizka Hill.



THE COLOURS OF GERMAN INFANTRY REGIMENTS CARRIED IN THE MILITARY PARADE IN PRAGUE WHICH LASTED FOR TWO HOURS: TROOPS MARCHING PAST THE SALUTING-POINT. (Wide World.)



THE FÜHRER TRAVELS TO BOHEMIA WITH ITS NEW CIVIL GOVERNOR: HERR HITLER AND HERR KONRAD HENLEIN IN THE TRAIN WHICH TOOK THEM TO CZECHOSLOVAKIA. (Hoffmann.)

Herr Hitler left Berlin on March 15 and travelled by special train to his newly established "Protectorate of Bohemia and Moravia." Among his staff was Herr Konrad Henlein, the former leader of the Sudeten Germans, whose activities presented the Führer with the opportunity to acquire the Sudeten areas last September. He has now been appointed Civil Governor of Bohemia. The civil administration of Moravia has been entrusted to Herr Bürckel, who was formerly the Reich Commissioner in Austria.



THE FIRST PROTECTOR OF BOHEMIA AND MORAVIA APPOINTED BY HERR HITLER: BARON VON NEURATH, ONCE AMBASSADOR IN LONDON. (Wide World.)

On March 18 was announced the appointment of Baron Konstantin von Neurath as Reich Protector of Bohemia and Moravia, with headquarters in Prague. He will retain his posts of Reich Minister and President of the Privy Council. London Ambassador in 1930-32, he later became Foreign Secretary until succeeded by Herr von Ribbentrop in 1938. He represented Germany at King George V's funeral.

CZECHOSLOVAKIA DISINTEGRATES: RUTHENIA ANNEXED BY HUNGARY.



THE ANNEXATION OF RUTHENIA BY HUNGARY: POLISH TROOPS SALUTING AS AN ADVANCED COLUMN OF HUNGARIAN SOLDIERS ARRIVE AT THE POLISH FRONTIER AFTER MARCHING THROUGH A BLINDING BLIZZARD AND OVERCOMING THE OPPOSITION OF RUTHENIAN IRREGULARS. (Associated Press.)



A COMMON FRONTIER FORMALLY ESTABLISHED BETWEEN HUNGARY AND POLAND: THE OFFICER COMMANDING AN ADVANCED COLUMN OF HUNGARIAN TROOPS BEING GREETED BY THE POLISH GENERAL BIURATA-SPIECHOWICZ WHEN THEY REACHED THE FRONTIER TOWN OF TUCHOLSKA, ON THE SOUTH POLISH BORDER. (Keystone.)

On March 14 the Hungarian Government sent an ultimatum to Prague demanding the withdrawal of Czech troops from Ruthenia and later, without waiting for a reply, Hungarian forces invaded Ruthenia and advanced towards the Polish frontier. The Hungarian troops were opposed by Ruthenian irregulars and snow also added to their difficulties, but on March 16 the long-desired common frontier with Poland was formally established at Tucholska, a town on the south Polish border. Hungarian officers, commanding an armoured train and three companies

of infantry, were welcomed by the Polish General Biurata-Spiechowicz and the Polish frontier guard turned out and saluted as the column marched by. During the occupation of the country the Hungarians had 200 killed and a large number wounded, owing to the resistance offered by Ukrainian Storm Troopers. Father Volosin, the Ruthenian Premier, was stated to have appealed to the Rumanian Government and also to Herr Hitler for aid, but without success. The former Czechoslovak province had declared its independence on the day it was invaded.

THE MATERIAL ADVANTAGES OBTAINED BY GERMANY TANKS, ARMoured CARS, ARTILLERY AND AIRCRAFT



HIDDEN WEAPONS OF ONE OF THE BEST-EQUIPPED ARMIES IN EUROPE—NOW DISARMED BY GERMANY: A TYPICAL CZECHOSLOVAK LIGHT MACHINE-GUN. (Keystone.)



A CZECHOSLOVAK HOWITZER CAMOUFLAGED DURING EXERCISES IN THE FIELD: PART OF THE ARMAMENT WHICH IS NOW AVAILABLE FOR THE GERMAN ARMY SINCE THE ESTABLISHMENT OF A PROTECTORATE. (Keystone.)



ONE OF THE 3500 GUNS OF VARIOUS CALIBRES TAKEN OVER BY GERMANY: HEAVY MECHANISED ARTILLERY OF THE CZECHOSLOVAK ARMY AT A REVIEW. (A.P.)



A CZECHOSLOVAK MILITARY AEROPLANE ABOUT TO TAKE OFF: ONE OF HUNDREDS OF AIRCRAFT ADDED TO THE GERMAN AIR FORCE. (Wide World.)



LIKE THE GERMAN ARMY, NOT COMPLETELY MECHANISED AND THEREFORE EASILY ASSIMILATED BY IT: CZECHOSLOVAK HORSE-DRAWN ARTILLERY ON THE MARCH. (Keystone.)



CZECHOSLOVAKIA'S FORMIDABLE ARMAMENTS INDUSTRY: THE WHITE INGOT FOR A GUN-BARREL IN THE FORGING-PRESS AT THE SKODA WORKS. (From "The March of Time" film "Czechoslovakia.")

ON HER ANNEXATION OF BOHEMIA AND MORAVIA. NOW ADDED TO THE REICH'S FIGHTING STRENGTH.



TO ASSIST IN THE BUILDING-UP OF GERMAN AIR POWER: THE ASSEMBLY ROOM AT A CZECHOSLOVAK AIRCRAFT FACTORY. (From "The March of Time" film "Czechoslovakia.")



A FEATURE OF THE WELL-EQUIPPED CZECHOSLOVAK ARMY: A LIGHT ANTI-AIRCRAFT GUN POSSESSING A RAPID RATE OF FIRE. (Keystone.)



TYPICAL OF THE HEAVY ARTILLERY PRODUCED AT THE SKODA MUNITION WORKS: A HOWITZER BEING TESTED BEFORE DELIVERY TO THE ARMY. (From "The March of Time" film "Czechoslovakia.")

REPRESENTING A CONSIDERABLE ADDITION TO THE TANK STRENGTH OF THE GERMAN ARMY: CZECHOSLOVAK TEN-TON TANKS ON MANOEUVRES—POWERFUL UNITS OF A FORCE WHICH WAS DISARMED WITHOUT INCIDENT. (A.P.)



A MECHANISED DETACHMENT OF THE CZECHOSLOVAK ARMY, WHOSE VEHICLES WILL NOW BE TAKEN OVER BY UNITS OF THE GERMAN ARMY. (Wide World.)



HEAVILY ARMED AND VERY MOBILE: AN ARMoured CAR WITH WHEELS WHICH CAN BE ADAPTED FOR USE ON RAILWAY LINES. (Wide World.)

Although Czechoslovakia was always regarded as a small State, it had an armaments industry comparable to that of a Great Power. Apart from the economic advantages which Germany has gained by establishing a protectorate, the German Army has now added to its equipment the material obtained from the disarmed Czechoslovak forces. The "Daily Telegraph's" military correspondent stated recently: "At the time of the September crisis the

Czechoslovaks mobilised 34 divisions. There would doubtless be further supplies still in reserve, as well as a certain amount of post-mobilisation materials. Exact calculations are difficult, but this would probably represent a minimum of 200,000 rifles, with machine-guns—light and heavy—in proportion. Each division, roughly, has, on mobilisation, 72 field guns or howitzers of 8 cm. or 10 cm., and 24 heavy field howitzers of 15 cm., which

with extra-divisional heavy artillery, would probably comprise not less than 3500 guns of various calibres." There are twenty-five factories in Czechoslovakia making artillery, and nine employed in constructing tanks and armoured cars. These are to become German, including the famous Skoda works. The Czechoslovak Air Force consisted of a first-line strength of approximately 650 machines, and about 1500 aeroplanes in all should be

available to increase Germany's air power. At a meeting of the Foreign Affairs Committee of Government supporters in the House of Commons on March 16 Mr. Amery said that he computed the gain to Germany in aircraft and air force material amounted to three months' output in Britain. Germany does not increase her man-power, however, as the Czechs will be exempt from military service in the German Army.

HERR HITLER'S RETURN TO BERLIN FROM CZECHOSLOVAKIA : A WELCOME AS FOR A CONQUEROR.



HERR HITLER WELCOMED BACK IN BERLIN AFTER THE INVASION OF CZECHOSLOVAKIA :
HANDS AND MASSED SWASTIKA BANNERS AT THE STATION. (Topical.)



FIELD-MARSHAL GÖRING OFFICIALLY WELCOMES HERR HITLER : THE FÜHRER
REPLYING TO HIS SALUTE ; WITH HERR VON RIBBENTROP AND DR. GOEBBELS
SEEN BEHIND THEIR LEADER. (Keystone.)



PREPARATIONS TO WELCOME HERR HITLER IN BERLIN, WHERE THE POPULATION WERE
ORDERED TO THROG THE STREETS AND ILLUMINATE THEIR HOUSES : SWASTIKA BANNERS
IN DRESDENER STREET. (Fox.)



A PYROTECHNICAL DISPLAY TO WELCOME HERR HITLER : THE LETTING
OFF OF FIREWORKS NEAR THE UNTER DEN LINDEN. (Topical.)



HERR HITLER STANDING UP IN HIS CAR TO RECEIVE THE ACCLAMATION
OF THE CROWDS WHO ARE WAVING SWASTIKA FLAGS. (Planet.)



FOREIGN REPRESENTATIVES WELCOME HERR HITLER : THE FÜHRER MET BY THE
HUNGARIAN AND JAPANESE AMBASSADORS AT THE STATION. (Wide World.)

Herr Hitler was accorded the honours of a conqueror on his return to Berlin after the German invasion of Czechoslovakia. He was met at the railway station by Field-Marshal Göring, who delivered a speech of welcome; Dr. Goebbels had ordered the people into the streets, and in spite of the unpleasant weather, the streets were crowded. Cheering and shouting were continuous. Church bells rang and fireworks were discharged at either end of Unter den Linden. Another order

of Dr. Goebbels "Not a window without its swastika flag," was also well obeyed. Broad red streamers some fifty feet long hung from the housetops every few yards along the route. Along the whole length of the Unter den Linden, searchlights on the roofs made a triumphal arch over the Führer's car. The garish electric illuminations were supplemented by hundreds of thousands of flickering red night-lights which had been given to householders to put in the windows.

The World of the Theatre.

By IVOR BROWN.

THE HOUSING QUESTION.

IT now seems to be quite likely that the National Theatre, whose arrival has been tardy enough and much despaired of, may, after all, be the next piece of new building in the London theatre world. The plans, by Sir Edwin Lutyens

experimental, more intelligent, and even the most austere type of play if they can go in reasonable comfort for a few shillings. The half-crown to five-shilling public is the one that is going to keep the drama alive and alert, and to their needs the building operations must be suited.

at Christmas, and then such musical pieces as Mr. Novello can so well contrive. Those old theatres have (or had) warmth, tradition and atmosphere, but you would scarcely choose them for an ordinary, realistic play.

A new theatre which will only hold a few of these will be uneconomic from the start. It will have to depend, as so many London theatres are now precariously depending, on the "eight-and-sixers" and "twelve-and-sixers," a section of the community who certainly will not grow larger as taxation increases while general prosperity remains constant or turns to a decline. The new theatre will have to cater for hundreds of what the steamship companies call "student class." (Accommodation on ships used to be rather like accommodation in theatres—either luxury or steerage—and the recent substitution of good tourist and student-class quarters has been

The new National Theatre is expected to hold 1100; I do not know whether any price policy has yet been thought out. The site, presumably, will not allow more. Stratford-on-Avon Memorial Theatre began with that number, and then had to increase its top-story to accommodate considerably more of the small-price folk. I wish the National Theatre could be just a little larger, so as to make sure of plenty of cheap seats, for I am pessimistic about its power to bring in a regular flow of "twelve-and-sixers" over any considerable period, while confident that, with imaginative and efficient direction, it will strongly appeal to student-class playgoers. Increased size need not depress the actors. The Old Vic has a seating capacity of 1450, and that is a theatre where intimacy is not lost.

What must be most carefully avoided in any new construction is the cold, bare atmosphere of the theatres built during the nineteen-twenties, scarcely any of which, at least in London, despite their elegance and comfort, have become really popular. The reaction against Victorian over-decoration, the fussy gilt metal-work, and the titivation of the proscenium and the circles with bunches of bronze cupids and the like, was carried so far that blank white walls were set up, with a terribly chilling effect. Because boxes were unpopular they were abandoned, and the old continuity of the ring between stage and audience was thus disastrously interrupted. I hope that our National Theatre will have boxes, even if it has to fill them with "bob-a-nobbers" or wax dummies, because they give a warming effect and enable the actor to feel himself surrounded and encouraged by his listeners, instead of being isolated, and so compelled to struggle against odds for the favour and the attention of people remote and unconcerned. Ask any actor who has played much in one of those modern, austere, white-walled temples of the drama what he thinks of them. He will almost certainly declare for the old-style theatre.

Our job now is to combine the physical comfort of the new with the comfortable atmosphere of the old, and to build on such a scale that a play can be run on its cheap seats without loss of reasonable intimacy. The model theatre of to-morrow will hold 1500 people, of whom at least 800 will not be averaging more than 2s. 6d. (tax excluded). The other 700 might average 5s. Thus a full house would contain £275. Full houses are scarce, but in this case half-capacity would just suffice: an average of £150 at each of eight performances would give such a theatre a fair chance of flourishing, and eight sessions at £100 would be enough to keep it alive. That a theatre of this kind could, with wise direction, be run without loss is obvious. But its presence would, I fear, make things harder than ever for the old-fashioned house with its twelve-and-sixpenny stalls and its uncomfortable pit and gallery.



THE GATE REVUE, AT THE AMBASSADORS THEATRE: A MUSICAL NUMBER, "TATTLER TIME."

The Gate Theatre's annual revue loses nothing of its piquancy in its censored form at the Ambassadors. Norman Marshall is to be congratulated on producing such an entertaining show, with plenty of wit, bright music by Geoffrey Wright, and amusing decor by A. Costa. (Angus McBean.)

and Mr. Masey, are ready and so is a fair amount of the money. That foundation stone may be laid quite soon. Meanwhile, we are losing theatres rapidly. The historic Lyceum closed a fortnight ago. The Gaiety, under compulsion to make costly alterations, may be out of use for some time. The Royalty is out of action in Soho. Daly's vanished last year, and Leicester Square does not now contain a single unmechanised place of entertainment. I do not cite the facts in order to moralise on the prowess of the cinema. The living theatre is not dead and is not dying. But, for its continued health and strength, it needs new premises, and it needs them to meet the special requirements of the period. Far too long has the drama been handicapped by buildings which were expensive, inconvenient, and generally out of date.

One requisite of any new theatre, national or private, is the abolition of class distinction, an abolition made long ago in the cinema, where the poorer patrons are not received at grubby side-doors, driven up stone passages on to knife-board seats, denied proper foyers, and generally made to feel inferior persons. In all new theatres the entrance to all cheap sections and the seating and amenities in those sections must be similar to those of the stalls and dress circle, or whatever name be given to the better-placed parts of the house. Playgoers do not demand equality of prices, but they do want equality of status. The old pit queue at the side-door and the special and rather mean stairway to the upper circle are relics of Victorian snobbery, which the cinema has vanquished in its own premises, where a fat carpet for one is a fat carpet for all.

One need hardly mention the desirability of good vision and acoustics all over the house. What has to be stressed is the necessity of building on such a scale and in such a way that a large audience can be contained without loss of intimacy. A large audience is essential, because only with it can prices be brought to the level of the middle-class purse. The main hope for the living theatre now is to become independent of the twelve-and-sixpenny stallites, because they are a diminishing quantity, and, on the whole, unresponsive to any kind of experimental work.

One is not blaming them for that. The "twelve-and-sixers" (or even "fifteen-bobbers") are usually people who are taking somebody out, a business friend, a relation from the country, or a traveller from abroad. Nobody in that position wants to take a chance with plays about gloomy subjects, excursions into the grave, and so forth. Their natural instinct is to play for safety and choose what is reported to be a "good, bright show." So the big money swings away, inevitably and not altogether unreasonably, from the serious dramatist. That dramatist, as many productions—of Ibsen, Shaw, Priestley, Bridie, and so on—have proved, has a potentially big, but certainly rather poor, public, whose members will go to the more

THE STAR OF "BLACK AND BLUE," AT THE LONDON HIPPODROME: FRANCES DAY SINGING ONE OF HER SOLO NUMBERS.

In "Black and Blue," or, to give it its other title, "George Black's Intimate Rag," Miss Frances Day not only sings some haunting songs, but also manages to make the audience join in. Baron.

a lesson to the theatre.) The difficulty, then, is to create a playhouse which will be large enough to be run on reasonable and democratic prices, and yet will not become a vast white elephant, in which actors despair of reaching their audience and of getting any kind of warm, close, intimate effect. We do not need more Lyceums and Drury Lanes, because their size makes them best fitted for lavish, spectacular productions—pantomime



"DESIGN FOR LIVING," AT THE HAYMARKET: (FROM L. TO R.) ERNEST (ALAN WEBB), GILDA (DIANA WYNWARD), LEO (REX HARRISON), AND OTTO (ANTON WALBROOK).

Noel Coward's "Design for Living" is playing to crowded houses, and its popularity shows no signs of waning. It is directed by Harold French. In the scene shown in our picture, the last in the play, Ernest is pretending to be furious, becomes so, and suddenly sees the joke. Then the play ends in laughter. Angus McBean.

CONTRASTS AND AFFINITIES IN FLOWER-PAINTING: A LONDON EXHIBITION.

REPRODUCTIONS BY COURTESY OF MESSRS. ARTHUR TOOTH AND SONS, 155, NEW BOND STREET, W.I.



"FLOWERS IN A VASE"; BY VINCENT VAN GOGH (1853-1890).
(Canvas: 16 by 13 in.)



"FLOWER DECORATION"; BY STANLEY SPENCER (B. 1892).
(Canvas: 30 by 24 in.)



"FLOWERS IN A VASE"; BY HENRI ROUSSEAU (1844-1910).
(Canvas: 18 by 13 in. Signed and dated 1909.)



"FLOWERS IN A VASE"; BY RICHARD PARKES BONINGTON (1801-1828).
(Canvas: 14 by 10 in.)

An exhibition covering four centuries of flower-painting and entitled "Contrasts and Affinities" was opened at Messrs. Arthur Tooth and Sons' Galleries on March 16. It will continue until April 6. The exhibition is unusual in that the pictures are not hung in chronological order, but placed so that a contrast is

achieved. For instance, a French flower-piece of the seventeenth century by Baptiste (Jean Baptiste Monnoyer) is flanked by a Fantin-Latour and a Derain, whilst a Van Gogh and a "Douanier" Rousseau are on either side of a seventeenth-century Bellin De Fontenay. There are also flower-paintings by Corot and

[Continued opposite.]

FLOWER-PAINTING CONTRASTS AND AFFINITIES: 17TH-CENTURY EXAMPLES.

REPRODUCTIONS BY COURTESY OF MESSRS. ARTHUR TOOTH AND SONS, 155, NEW BOND STREET, W.1.



"FLOWERS IN A GLASS VASE ON A MARBLE SLAB"; BY DANIEL SEGHERS (1590-1661).
(On copper: 20 by 16 in.)



"FLOWERS IN A GLASS VASE WITH SHELLS ON A MARBLE SLAB"; BY BALTHASAR VAN DER AST (EARLY SEVENTEENTH CENTURY). (Panel: 21½ by 16½ in.)



"FLOWERS IN A GLASS"; BY AMBROSE BRUEGHEL (1617-1675).
(On copper: 14 by 10 in.)

Continued.]
Crome, both of whom rarely painted such subjects at all, and one of the most interesting is a recently-discovered "Flowers in a Vase" by Richard Parkes Bonington. A few notes in regard to some of the artists represented on these pages may be of interest. Stanley Spencer was elected an A.R.A. in 1932 and



"FLOWERS IN A VASE"; BY JEAN BAPTISTE MONNOYER (1636-1699).
(Canvas: 35½ by 27½ in. Signed.)

resigned in 1935. Henri Rousseau probably began painting in 1884; his "La Charmeuse de Serpents" now hangs in the Louvre. Ambrose Brueghel was a son of "Velvet" Brueghel by his first marriage. He was director of the Academy at Antwerp from 1653 to 1670.



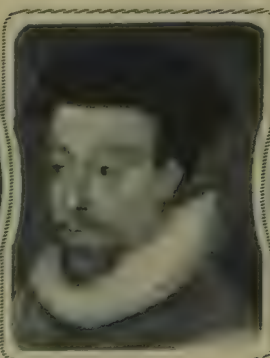
WILLIAM CROFT
(1678-1727).



THOMAS TALLIS
(C. 1505-1585).



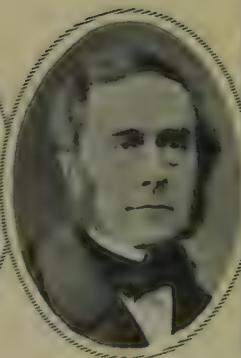
WILLIAM BYRD
(C. 1542-1623).



ORLANDO GIBBONS
(1583-1625).



SAMUEL WESLEY
(1766-1837).



SAMUEL SEBASTIAN
WESLEY (1810-1876).



HENRY PURCELL
(C. 1658-1695).

I HAD occasion a Sunday or two ago at Cambridge to go to the afternoon service at King's College Chapel, a privilege that I had not enjoyed for more than twenty years. I had quite forgotten how beautiful and how dignified this service was—certainly unsurpassed and possibly unequalled in any other church anywhere. Not being partial to exhibitionism, I do not propose to dilate on the religious or the emotional impression it made, but I would like to pay tribute to the perfection of the music.

If any foreigner wants to hear English church music at its best, let him, by hook or by crook, be guided to King's College Chapel. The pointing of the Psalms alone would be a revelation to him; he might have heard the organ as well played, anthems and services as well sung, but he would never have heard any of these better played or sung in, so to say, their functional capacities. The service at King's sums up the characteristics and idiosyncrasies of English Church Music to perfection. And the tradition of English Church Music is one of the priceless treasures in our national heritage.

It is a glorious and dignified thing that every morning and evening in our great cathedrals there are held services whereat our traditional church music is sung and played in the best possible manner. It does not matter whether the congregation consists of the vergers and half-a-dozen elderly spinsters, or of a teeming multitude; the services are there all the same, a monument of all that is greatest and most typical in our history and traditions. Without them, whatever our beliefs or lack of beliefs, England would never be quite the same. I am told that, owing to lack of financial support during the last few years, the maintenance of this tradition is increasingly endangered, but I find it difficult to believe that even this iconoclastic, sceptical and careless generation will readily allow it to perish. Let our contemporaries beware of incurring the odium attached to this day to the Puritans on account of the vandalism practised in our cathedrals during the seventeenth century. At least the Puritans had the excuse, such as it is, of fanaticism. They will have no excuse whatever, for, if our cathedral music is allowed to decay now, it will be owing to nothing more reputable than indifference and slackness.

As readers of this page are doubtless aware, ecclesiastical music is far from being my province. I have long fought against the too preponderant influence of organists on English music in general, because I do not think that organists are, as a rule, good judges or good interpreters of symphonic or operatic music. But I yield to no one in my admiration for the work accomplished by English organists in their own sphere. As a rule, they play their instruments exceedingly well, and train their choirs admirably, the standards in both instances being generally superior to those that obtain on the Continent, either in Protestant or Catholic countries.

As for the music performed in our cathedrals, it is surely unnecessary to point out how excellent most of it is; above all, how characteristic of this country. Yet, on second thoughts I am not quite sure whether people nowadays wholly realise either the varied excellence or the individual attributes of the music heard in our cathedrals. The English cathedral service to-day may, and often does, represent the music of three or four centuries. The sixteenth century is always represented, because the magnificent settings of the Responses in habitual use were written by Tallis. Very possibly some other Elizabethan composer, such as Byrd or Orlando Gibbons, may be responsible for the anthem in the morning; while Purcell or Samuel Sebastian Wesley may similarly be represented in the afternoon. Again,

THE CHARM OF MUSIC.

ENGLISH CHURCH MUSIC.—By FRANCIS TOYE.

the settings of the "Te Deum" or the "Magnificat" may be by talented masters so comparatively recent in date as Walmisley or Stanford, or they, too, may date from

the times of Elizabeth or Charles. And as for that strange but pleasing hybrid, the Anglican chant, it may date from any time from the sixteenth century to the twentieth.

Now this range is very remarkable in itself, including as it does the few names in

English music that have at one time or another achieved an international reputation.

It would be unnecessary, for instance, even were there space, to dilate on the ecclesiastical music of the Elizabethan composers, headed by William Byrd, who was described by a contemporary as "the most celebrated musician and organist of the English nation," and whose fame was almost, if not quite, as great outside his own country as in it.

His predecessor, the real father of our cathedral music, Thomas Tallis, and his contemporary, Orlando Gibbons, were perhaps not so well known outside this island. Yet they were scarcely, if at all, inferior to Byrd. Indeed, some people consider the Gibbons's anthems are the high-water mark of English ecclesiastical music, though he is best known to the public at large, I suppose, by that incomparable madrigal, "The Silver Swan." Tallis, as already mentioned, is immortalised in his setting of the Responses, perhaps the most remarkable achievement of their kind in existence, all the more remarkable when we remember that Tallis always remained, either openly or secretly, a Papist and therefore with a natural bias towards Gregorianism.

Remains the last and the most celebrated of all the names, that of Henry Purcell.

Few people of the present day, least of all the writer, would rank Purcell's church music with the music he wrote for theatrical and other secular purposes. It reflects too faithfully the florid taste of his time. Nevertheless, it cannot be summarily dismissed, either as regards quantity or quality. Among the anthems, which number more than fifty, there are several masterpieces, notably that written for the coronation of James II., though it has been naturally somewhat overshadowed by Handel's later and even greater achievements in the same field. So much for the composers of English church music known to the world at large. The vast bulk of them, however, remain scarcely even names to foreign musicians. Take, for instance, Croft (1678-1727): what does his name represent to the average music lover? Nothing at all. Yet Croft wrote not only the finest setting of the burial service, a classic to this day, but the finest and the most popular of all English hymns, "O God, our Help." Then there were the two Wesleys, father and son, who, between them, covered the last years of the eighteenth, and the first five decades of the nineteenth, centuries. In my opinion, neither of them has ever received the recognition due to him as a composer. The elder's "In Exitu Israel," the younger's, "Ascribe unto the Lord," and "The Wilderness," are as good examples of church music as can be found at any time or in any place. Yet I would wager that to everybody outside this country, and to many in it, the name of Wesley in connection with music is totally unfamiliar. Then there are the lesser but still greatly talented men, such as Blow, Walmisley, and, in our own time, Stanford, all of whom wrote Services of outstanding merit. Yet in the world at large, little, if anything, is known of them.

The fact of the matter is that English Church Music, during the last 200 years, at any rate, has, as a rule, remained outside the current of the main musical stream. This has not by any means always been for its good, but it has tended to preserve its individuality as an entity. There is nothing quite like it anywhere else. Perhaps if people appreciated the fact of this individuality a little more they would show greater interest. It is always hard to realise that something with which you have always been familiar is, in fact, an unique phenomenon.



MARGHERITA GRANDI.

Margherita Grandi, a British-born Italian, and the young Italian tenor, Gino del Signore, will both make their first appearance in England in this year's Glyndebourne Festival. The former is to be Lady Macbeth, and the latter will be heard in "Cosi fan Tutte" and "Don Pasquale." Risé Stevens, a young American who started her career in Prague and continued it in Buenos Aires and New York, will be this year's Cherubino in "Figaro." Hella Toros, already heard at Covent Garden, is to be Donna Elvira, in "Don Giovanni."



RISÉ STEVENS.



HELLA TOROS.



GINO DEL SIGNORE.



THE PRINCESS AURORA AWAKES: MARGOT FONTEYN IN "THE SLEEPING PRINCESS."

Miss Margot Fonteyn arranged to appear at Covent Garden in the excerpts from "The Sleeping Princess" at the Royal Command Gala Performance on March 22, in honour of President Lebrun's visit. Miss Fonteyn's interpretations at Sadler's Wells in "The Sleeping Princess" have won much praise from the critics. Scenes from this ballet have long been familiar under the title of "Aurora's Wedding."

This England . . .



Isle of Wight—from Stenbury Down

ONCE a beloved playground of the Romans, Vectis the gentle suffered like the rest in the rough and tumble that is English history. Here is many a tale of raid and rapine, even of a Christmas feasting spoiled five hundred years ago, the day being spent in driving off the French. Later (a pretty tale) when “Boney’s” menace lay upon our land, the women left to work the fields wore scarlet coats to cheat the watching eyes at sea. And since in England all good things survive, so is the isle a playground once again. Though you be an “outlander” yet are you welcome, for this too is England . . . as gently mellow in her strength as another grand survival of your past—the Worthington you’ll need (and find) wherever you may play.

. . . by Worthington



A PAGE FOR COLLECTORS.

"100 DETAILS FROM PICTURES IN THE NATIONAL GALLERY."*

Reviewed by FRANK DAVIS.

POSSIBLY because this is an official publication, I have seen very few references to it in newspaper book-review pages. We credit the Civil Service readily enough with the ability to produce invaluable food for the mind in the shape of Blue books and reference books—the solid suet-puddings of current literature—but do not immediately recognise one of its lighter *soufflés*. Here is something very choice, fit for the most delicate digestion, very cunningly concocted with the minimum of fuss, to be enjoyed at leisure, and full of the right sort of stimulating vitamins.

The ingredients are simple enough—a hundred excellent photographs (roughly 9½ by 8 in.) of portions of well-known pictures, one photograph to a page. The pages are numbered, but have no titles, so that the reader can exercise his visual memory: if that fails him he can refer to the notes at the beginning of the book. At its lowest the compilation provides an agreeable "What do you know?" entertainment, a fairly searching test of one's knowledge—Who painted this? From what picture has that been taken? The real value of the book lies much deeper—in the wise, shrewd, informal commentary by Sir Kenneth Clark, Director of the National Gallery since 1934, who has the rare gift of suggesting in a dozen words more worthwhile ideas than most people laboriously evolve in a thousand, and in his arrangement of the photographs, which, sometimes by their contrast, and often by their similarity, set the reader thinking and enquiring for himself. The mere concentration of interest upon details, otherwise scarcely noticed, is a stimulating discipline, and if the book did nothing more than make visitors to the Gallery look at pictures with new eyes, it would surely have fulfilled its purpose.

One would like to quote a great deal from the notes but the following must suffice as an indication of the suggestive wisdom which informs them. The Virgin's head from "The Madonna of the Girdle," by Matteo di Giovanni, appears facing the Virgin's head from "The Madonna and Child with Angels" by Botticelli's workshop (Figs. 1 and 2 on this page). This is what we are told

From Vasari's day onwards art-historians have repeated that the serious progressive painting of the fifteenth century was concentrated in Florence, and that Siena was no more than an enchanting backwater. So it is almost a shock to realise that Matteo di Giovanni could conceive a head which from the formal point of view alone is a masterpiece. The outline of the Madonna's face is as simple and momentous as the finest Congo carving; the concavities of the mask and the elongated eyes also remind us of Negro sculpture. Compared with these large determined arcs, the drawing of the Botticellian Madonna looks very feeble, and we may well ask why for half a century this appealing, but insignificant image should have represented

browses over the book, the more grateful one becomes both for its unpretentious manner and lucid method—and one readily forgives the author for a single lapse into semi-acidity when, apropos of Ingres' "Madame Moitessier," which does not find favour with all the world, he remarks: "that a sense of plastic coherency is less common now than it was in that derided epoch of taste, the mid-nineteenth century." It so happens that those of us who dared *not* to admire this monumental portrait when it was acquired a few years ago, merely pointed out—believe me, very

mildly—that Ingres began the picture in 1847 and tinkered about with it until 1856, and was irritated and a little bored and exasperated by the time he had finished it: and, moreover, that he had already painted what we suggested was a very much better portrait of the same lady when he was at the height of his powers. But what business has a reviewer to wander along a by-road and pick a quarrel over something which has nothing to do with the matter in hand? None at all—let us emphasise one or two other virtues to be found within these pages. Do you like animals in paint? See Hogarth's gutter-cat from "The Graham Children," side by side with the noble, melancholy hound from Piero di Cosimo's "Death of Procris" (Plates 54 and 55), and also the delightful detail of the row between a lion and a bear from "The Virgin and Child with St. Jerome and St. Dominic," by Filippino Lippi. The difference in style and temper between northern and southern painters is admirably illustrated by Botticelli and Van Eyck, the Master of St. Giles and Antonio Pollaiuolo (Plates 4, 5, 6, and 7) and 2 and 3 (Van Eyck and Raphael). Two pairs of hands, by Rubens and Holbein (Plates 58 and 59) provoke the following note: "Behind Holbein's conception is an enclosed geometrical form like a pyramid. Rubens is thinking of a landscape with undulating hills and waterfalls." Is that, or is it not, a first-class summary of Renaissance and Baroque ideas, and can one talk more good sense about Coreggio (Plate 60) than to remark how eighteenth-century he was?

The production is of the kind one associates with a two-guinea limited edition. The price is six shillings and the book will surely be a best-seller.

* "100 Details from Pictures in the National Gallery." With an Introduction and Notes by Kenneth Clark. Printed for the Trustees (Price 6s. net.)



1. THE VIRGIN'S HEAD FROM "THE MADONNA OF THE GIRDLE," BY MATTEO DI GIOVANNI (PAINTED ABOUT 1470).



2. THE VIRGIN'S HEAD FROM "THE VIRGIN AND CHILD WITH ANGELS," PAINTED IN BOTTICELLI'S WORKSHOP ABOUT 1480.



3. THE VIRGIN FROM "THE ANSIDEI MADONNA"; BY RAPHAEL (PAINTED IN 1506).



4. FROM "THE VIRGIN OF THE ROCKS"; BY LEONARDO DA VINCI AND AN ASSISTANT (PAINTED ABOUT 1506).

These two pictures, painted at about the same period, provide an interesting contrast. Sir Kenneth Clark says of the Raphael picture: "From another hand the drawing of the Virgin's eyes would have been schematic; and the parallel shading round her cheek would have been as lifeless as a line engraving. With Raphael all the weapons of academic technique become as sensitive and springy as a rapier."

Reproductions from "100 Details from Pictures in the National Gallery," by Courtesy of the Trustees. (Copyrights Reserved.)

Botticelli in the popular fancy. One answer is that it was almost the first picture of that name to enter the Gallery; another, more profound, that the public can only swallow a new style with a copious draught of water, and this Madonna provided just the kind of dilution which was necessary when Botticelli's style was still new and difficult. She is the essential Pre-Raphaelite Madonna, the origin of those wistful maidens in whom Burne-Jones concealed his natural sensuality.

Seriously, the notes are composed of good words and good sense of that calibre, and the longer one

The Daimler Vogue

AS INTERPRETED BY FAMOUS COACHBUILDERS



BY APPOINTMENT TO
HIS MAJESTY THE
LATE KING GEORGE V



In the limousine, luxurious motor travel reaches its ideal. This Daimler limousine is the newest, truest expression of a tradition that began when the first fine cars were built. Distinguished enough for royalty; and like every Daimler from limousine to sports coupé, a car of outstanding individuality.

STRAIGHT EIGHT LIMOUSINE

designed and built for

DAIMLER

by Hooper & Co.

Daimler

THE DAIMLER COMPANY LIMITED

DAIMLER WORKS, COVENTRY. *London Distributors*—STRATSTONE, 27 PALL MALL AND 40 BERKELEY ST.

Fine Cars BY DAIMLER-HOOPER



BY APPOINTMENT TO
HIS MAJESTY THE
LATE KING GEORGE V

As coachbuilders to Royalty for more than a century, Hooper & Co. have built the coachwork for Royal Daimlers since Royal cars began. To the technical perfection of the Daimler chassis, Hooper and Co. add real dignity and grace.



HOOPER & CO.
(coachbuilders) Limited

54 ST. JAMES'S STREET, PICCADILLY, LONDON, S.W.1

THE CHRONICLE OF THE CAR.

By H. THORNTON RUTTER.

WITH holidays rapidly approaching, thousands of motorists will be signing fresh contracts for regular servicing with their local garages; I think thousands more would enter into similar arrangements if they appreciated the advantages. On a contract basis, the average charge for twelve monthly overhauls of a 10-h.p. car is about £3. Each overhaul represents the lubricating of springs, steering-gear, wheel-bearings, universal-joints, and sundry moving parts; testing brakes and issuing a written report. Of course, the price will vary according to the size of the car, and to some extent to the locality, but at any large garage with modern equipment the price is not likely to be much higher.

Five shillings per month for proper maintenance is not a large charge, and I know that at my garage the contract rate for twelve months is cheaper than are spasmodic visits paid during the year, when each visit costs 10s., and exactly the same work is done.

But getting more for your money is only a minor consideration, for regular contract greasing guarantees motoring safety and comfort.

Some fifty of the principal distributors of Triumph cars met at Coventry on March 9 to make the acquaintance of an entirely new model, the Triumph "Twelve." During the course of a lunch at the factory, Mr. Maurice Newnham, managing director of the Company, introduced the car, and pointed out that it is an addition to the range, not a substitution for an existing model. It would, he said, open up a new field for Triumph dealers, coming, as it did, into the highly popular £9 tax market. On the other hand, its introduction will in no way affect the production and sales of the "Dolomite" models, a full range of which was on view with the "Twelve."

After lunch, the visitors took demonstration runs in the latest model, and the general opinion was that it not only combined the traditional Triumph good looks and performance, together with many new and exclusive features, but that, at £285, it was certain of a very cordial reception from the public. The car on view was a 1496 c.c. o.h.v. four-door four-light saloon, having a new-style radiator, a built-in luggage-container, disc wheels, and automatic chassis lubrication. The finish was black, with antique-grey upholstery.

The record-breaking Series "M" o.h.v. Morris "Ten-Four" saloon which covered, in less than a week, the 2000-miles run from Ankara, in Asiatic Turkey, to London has

been entered for the R.A.C. Rally by Mr. W. A. McKenzie, a well-known motor-trials driver. Despite its gruelling treatment in the drive against time across Asia and Europe, much of it over pot-holed



CONTRASTING WITH LLANTHONY ABBEY'S TWELFTH-CENTURY RUINS: A "PHANTOM III," ROLLS-ROYCE.

The very de luxe Hooper Sedan body on this magnificent Rolls-Royce "Phantom III," includes a fitted patent *de Ville* roof which slides on runners and is concealed in the rear part of the head; two wireless sets, two heaters, the front one acting as a "demister," a cocktail-bar, and beauty cabinets. Llanthony Abbey, once abandoned by its monks because of wolves, was bought in 1809 by Walter Savage Landor. Landor intended to rebuild the entire structure: since no one took his plans seriously, he too abandoned the Abbey, and retired to the Continent in 1814, very annoyed.

roads that were little better than cart-tracks, the car arrived back in England in perfect condition, and has since been in daily use. It will be recalled that, when it was first decided to select the Ankara-Istanbul-London run, as its final test before announcing the new Morris "Ten" to the public, experts said that the drivers were attempting the impossible, as many bigger cars had failed to complete the run, which has been described as the most punishing testing-ground to be found anywhere in the world. When the "Ten" actually succeeded in completing the run in less than a week, the achievement was heralded as a feat unique in the annals of light-car motoring.



A GRACEFUL AND CAREFULLY PLANNED FAMILY CAR: THE AUSTIN "TEN" "CAMBRIDGE" SALOON, WITH A FINE ROAD PERFORMANCE AND EASY, SAFE CONTROL.



DON'T IDLE — START — **GO!**

Latest development in 1939 cars is the automatic choke. Cuts down warming-up time; lets you drive straight off after starting. These conditions call for fuel of exceptional volatility. Shell, 100% pure and fortified with "reformed" petrol, is ready for the change.

SHELL FOR GO—GO FOR

SHELL

YOU CAN BE SURE OF SHELL



"In the present state of medical knowledge.."

The Doctor of to-day never promises more than he can perform. Of some problems he would not hesitate to say: "Medical science has not yet found the solution." Because of this candour we trust him implicitly when he is able to tell us that there is a basic principle for nervous health. "No more effective treatment for shortening convalescence is known", he says, "than regular feeding of the nerves and blood with organic phosphorus and protein." *The secret of the wonderful recuperative effects of 'Sanatogen' Tonic Food is that it supplies concentrated doses of this organic phosphorus and protein in a form we can all assimilate.*

When you are run-down 'Sanatogen' is the perfect emergency ration to feed nerves and blood. 'Sanatogen' Tonic Food will restore lost vigour and vitality; it will bring back full-blooded health and energy again. 'Sanatogen' will not work miracles—but it *does* work wonders!



Take an eight weeks' course of

'SANATOGEN'

A brand of Casein and Sodium Glycero-phosphate

(Regd. Trade Mark)

the Nerve Tonic Food

—and live up to life again!

Obtainable at all Chemists in 19/9 jars (8 weeks' course) and 2/3, 3/3, 5/9 and 10/9 tins.

A 'GENATOSAN' product. The word 'SANATOGEN' is the Registered Trade Mark of Genatosan Ltd., and denotes their famous brand of Casein and Sodium Glycero-phosphate.

10 h.p. motoring at its Best

THE highly successful Vauxhall Ten is now in its second year. A policy of consistent improvement has been followed, with the result that over 25,000 have been sold.

OVER 40 M.P.G.

You can buy a cheaper car, but you cannot buy cheaper *real motoring*. Although a small Vauxhall, this Ten is by no means a small car. Yet it has baby car running costs (over 40 m.p.g. with normal driving). It is lively, but is also roomy; smart; comfortable; *safe*. The Vauxhall all-steel principles of construction are now being adopted by other prominent manufacturers. But still Vauxhall leads. Together with many other advantages, it offers the riding comfort of the special Vauxhall system of independent suspension. If you are used to ordinary motoring, why not ring the nearest Vauxhall Dealer to-day? He'll gladly let you drive a Ten without obligation.

MECHANICAL FEATURES INCLUDE: All-steel chassis-less construction: trouble-free independent springing: controlled synchromesh: hydraulic brakes: inverted handbrake lever under dash: overhead valves: six-phase carburation: fully counter-weighted crankshaft: compensated voltage control.

EQUIPMENT INCLUDES: Safety glass all round: self-cancelling direction indicators: twin mechanical wind-screen wipers: rear side arm rests: pockets in front doors: body conformity front seats (adjustable): ash-trays. Luggage boot at rear. On de Luxe Saloon (£175) No-draught Ventilation, sliding roof, etc.

VAUXHALL

10

There are also Vauxhalls of 12 h.p., 14 h.p. and 25 h.p. at prices from £189 to £630. All are available on convenient terms. A postcard to Vauxhall Motors, Luton, Beds. (Luton 2600) will bring unusual and interesting literature.



BOOKS OF THE DAY.

By CHARLES E. BYLES.

AMONG the objects discovered by archaeologists, it is often the small things that are most significant. This statement is well exemplified in a substantial and lavishly illustrated volume entitled "CYLINDER SEALS." A Documentary Essay on the Art and Religion of the Ancient Near East. By H. Frankfort, M.A., Ph.D., Research Professor of Oriental Archaeology in the Oriental Institute, University of Chicago, and Extraordinary Professor in the University of Amsterdam. With 47 Plates and 116 Text-Figures (Macmillan; £2 2s.). Altogether, more than 600 seals are pictured, and as many more are discussed.

Professor Frankfort, of course, needs no introduction to readers of *The Illustrated London News*, for many a valuable contribution has he made thereto, revealing his various important discoveries in Iraq, where he has directed the field work of the Oriental Institute for seven years. He has a remarkable power of evoking the human interest of excavation, in such a way as to make the remote past re-live, and this quality is again prominent throughout the present volume. As an example of scholarly thoroughness and lucid exposition, it will rank high in the literature of archaeology.

Particularly notable is the orderly classification of so vast a mass of material, and what pleases me most is the careful system of cross-references from text to illustration and *vice versa*, through the detailed list of plates. In that respect, this work is a model for all historical authors, whose shortcomings in such matters are too often lamentable. Very useful, too, is the folding chronological table of periods, from before 3000 B.C. to 500 B.C. Professor Frankfort recalls that the seven years of field work in Iraq have produced the largest collection (almost 1000) of accurately stratified seals ever brought to light, and they are to be published in another volume now in preparation, namely, "Cylinder Seals from the Diyala Region."

Perhaps the general reader unfamiliar with archaeological lore will first ask: "What exactly is a cylinder seal?" The answer is that it is a seal made of some hard stone, bearing a pictorial design, and cylindrical in shape (as distinct from the flat type), so that it could be rolled over a soft clay surface, which was afterwards hardened. Full details as to the character and purpose of cylinder-seals are included in the chapter on "Preliminaries." Here,

years. . . . It was for the safeguarding of possessions or merchandise that the cylinder seal was most commonly used during the Third Millennium B.C. . . . The cylinder seal was adopted in Egypt in proto-Dynastic times, almost certainly in imitation of Mesopotamia, and in any case, in its original application, for jar-sealings. But in the Nile valley the use of papyrus as writing material eventually brought with it a change-over to the more practical form of the signet, or stamp-seal, while the retention of clay as the basis of script in Mesopotamia may well account for the parallel retention of the cylinder seal."



LORD WAKEFIELD'S GIFT TO THE CORPORATION UNVEILED BY THE LORD MAYOR OF LONDON: MR. FRANK O. SALISBURY'S PICTURE, "CORONATION LUNCHEON AT GUILDHALL."

On March 16 the Lord Mayor, Major Sir Frank Bowater, unveiled in the Guildhall Art Gallery Mr. Salisbury's painting of the State luncheon given in Guildhall at the time of the Coronation. The canvas measures 14 ft. by 9 ft., and was, said Mr. Salisbury, the most difficult task he had ever undertaken. On the right of our picture are seen the Lord Mayor, Mr. Salisbury, and the donor, Lord Wakefield. (Barratt.)

among much else, we learn: "The origin of the cylinder-seal precedes the invention of writing. The earliest clay tablets found in Mesopotamia bear impressions of engraved cylinders. . . . Since the earliest tablets with seal impressions belong to the Fourth Millennium B.C., the history of cylinder seals covers a period of well over three thousand

fore to their interpretation."

In an interesting epilogue, Professor Frankfort discusses the relation of Mesopotamian seals to the subsequent history of art in general. "The applied arts," he points out, "with glyptic art at their head, not only fully represented

(Continued overleaf.)

MORRIS RECORD SALES are the finest ASSURANCE POLICY when buying a car



On the goodwill of each separate owner, Morris have built the greatest sales the British car industry has ever known. This goodwill, spread sincerely by word of mouth, by obvious enthusiasm in the car, has become—in its cumulative effect—the soundest guide and assurance policy for to-day's car buyer. New or used, it proves that you get finer value, performance, economy and features in a Morris.

PEOPLE TALK—that's the foundation of MORRIS success!

O.H.V. TWENTY-FIVE 6-cyl.
SALOON, Sliding Head £320 COUPÉ £345
Jackall Hydraulic Jacks included
Tax £18.15 Prices ex works

IF YOU DON'T BUY MORRIS AT LEAST BUY A CAR MADE IN THE UNITED KINGDOM
MORRIS MOTORS LIMITED, COWLEY, OXFORD

Sole Exporters: Morris Industries Exports Limited, Cowley, Oxford, England M.350



ROLLS-ROYCE HAVE
ALWAYS USED IT

—AND IT COSTS NO MORE?
...MY CAR SHALL HAVE IT TOO!

How much of Rolls-Royce silken smoothness and silent speed would remain if the lubrication of those perfect bearing surfaces were to fail? Way back in 1906, when the first Rolls-Royce was made, those pioneer builders chose an oil worthy of the best car in the world. Today, 33 years later, Rolls-Royce still use and recommend that same oil—Price's Motorine! Can you, knowing this—and knowing, too, that it costs no more than other high-grade oils—use anything but Motorine in *your* car?

RECOMMENDED OR APPROVED BY
ROLLS-ROYCE, BENTLEY, MORRIS,
AUSTIN, SINGER, VAUXHALL, M.G.,
BUICK, RILEY, WOLSELEY, ROVER, ETC.

PRICE'S MOTORINE—THE 'OILIER' OIL

PRICE'S LUBRICANTS LIMITED . BATTERSEA . LONDON . SWII

'TECTOR' SPRING UNDERWEAR is Light, Warm, Comfortable

FOR the man who 'takes care of himself' yet demands lightness and comfort in his underclothing, Harrods 'Tector' underwear has for years been the popular choice. For Spring we recommend—

SEASONABLE 'TECTOR' in fine Scotch wool. Vests, long or short sleeved, short sleeved pullover style or sleeveless 'athletics'. Ankle length pants or shorts, with button fronts or lastex waists, and button fronted knee drawers. Chest sizes 34-52 ins., waist 32-52 ins.

Sleeveless Athletic Vests 9/-; all other garments 10/-. One-piece union suit 19/6

WOOL AND SILK 'TECTOR' in white or blue, chest sizes 34-46 ins., waist 32-46 ins.

Sleeveless Athletic Vests 17/6; all other garments 18/6. One-piece union suit 32/6

'TECTOR' SOCKS in mixtures and plain colours. Six and three rib knit. Sizes 10-12 ins. Per pair 3/6. Six pairs 20/-.

'TENOVA' SOCKS (as shown) in all-wool with self-supporting tops. Mixture and plain colours. Sizes 10-12 ins. Per pair 5/6.

IF 'TECTOR' SHRINKS WE REPLACE IT FREE.

... From The Man's Shop

HARRODS

Continued.]

the artistic genius of Mesopotamia, but were the vehicle by which it influenced the outside world." While the great buildings disappeared in the successive sacks of Nineveh, Babylon, and Susa, "engraved seals, indestructible, attractive, and certain to come to light during the very process of decay which destroyed buildings and

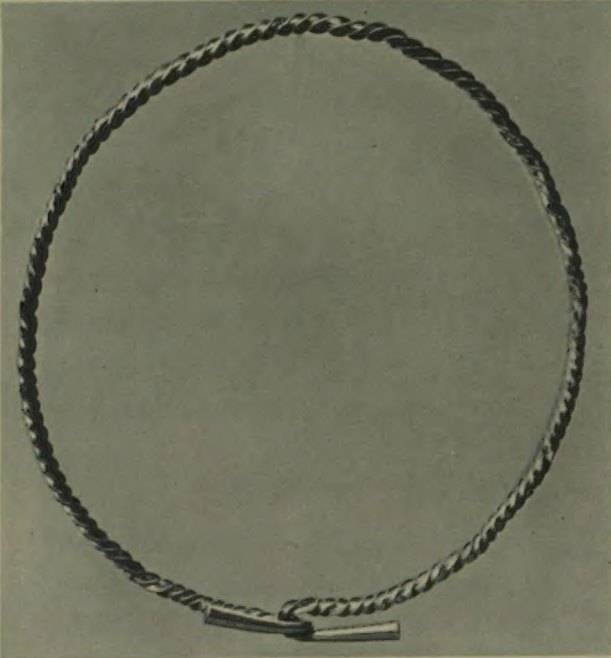
Western art may, without too great a sacrifice of truth, be resolved into the following formula: while Egypt invented plant design, Mesopotamia subjected the animal kingdom to art. And this conquest was of a twofold nature, the one decorative, the other imaginative. In Mesopotamia, for the first time, animal shapes were used not for what they represented, but as pure decoration. In the second place, creatures were conceived which had no physical existence, but which were so vividly imagined that they could take their place among the images of nature and have proved convincing to generations, sharing nothing with their creators but the acceptance of these monsters. It is by this fantastic fauna that Europe's artistic indebtedness to Asia can be traced."

In the exquisite detail of the Mesopotamian seal-impressions, the earliest of which are some 5000 years old, can often be detected the ancestry of ideas and motives that found their way into mediæval Christian decorative art. "From the ninth century onwards," we read, "both Byzantium and the West began to receive an increasing number of a group of Oriental productions which were the true descendants of ancient Mesopotamian art. These were the Persian metal vases, ivories, and, above all, woven silks. . . . Thus we find on the many costly hangings which decorated the interiors of the Romanesque cathedrals, and may have been the precursors as well as the prototypes of the stained glass windows, the ancient struggle of a hero with two beasts of prey. Similar importations transmitted to the West the human-headed bull of the Assyrian palace sculptures, together with a female creature of Phœnician extraction and even Imdugud (the lion-headed eagle, a symbol of the god Tammuz) hovering above two beasts, as on the Early Dynastic seals. . . . The creatures of Oriental imagination were also appreciated in the Middle Ages for non-æsthetic reasons. The tortured consciousness of sin, the turbulent speculations on the powers of evil, found relief in the use of ready-made forms. The naïve conjectures of

minds untrammelled by scientific understanding, the sophisticated requirements of alchemists and astrologers, these and other attitudes found much of value in those works of imagination which were also dignified with an origin in the proximity of the Holy Land and which served to beautify the churches."

All through the ages, apparently, the seal has maintained its æsthetic and historical value. We are constantly reminded, for example, that King John did not *sign* Magna Charta, but *sealed* it. A branch of the subject of deep interest to every British patriot is admirably illustrated, with historical notes, in the "CATALOGUE OF SEALS" issued by the National Maritime Museum at Greenwich. (Published by H.M. Stationery Office; 2s. 6d.; postage extra.) The outside cover of the catalogue bears the title as given above, but on the actual title-page the contents are described in an amplified form, as follows: "Impressions and Casts of Seals, Coins, Tokens, Medals and other objects of art exhibited in the Seal Room, National Maritime Museum. Arranged and Catalogued by H. H. Brindley, F.S.A." The 48 seals illustrated form only a small proportion of those described in the text, and

(Continued overleaf.)



THE BEAUTIFUL BRYN SION TORQUE OF IRISH GOLD, DATING FROM ABOUT 1100 B.C.: THE EIGHTH IN THE SERIES OF NOTABLE ANTIQUITIES SINGLED OUT FOR EXHIBITION AT THE BRITISH MUSEUM.

This torque was found in 1816 near Bryn Sion farm, about four miles from Holywell in Ysceifiog parish, Flintshire. It is now lent for temporary exhibition in the British Museum by the Duke of Westminster. The type is characteristic of the Middle Bronze Age in the British Isles, and the date of the Bryn Sion example may be about 1100 B.C. It is made from a single bar of gold, just over 50 inches in length and weighing 26 ounces, the body chiselled and beaten out into four flanges and then spirally twisted, the terminals recurved for fastening. The home of the type, as of the raw material, was Ireland, the great centre of the prehistoric western gold trade.

paintings," were, with metal-work, an important factor in the revival of ancient artistic conceptions, above all, in the treatment of animal life. He traces their influence, in turn, on the art of Greece and Rome, and on the religious art of the Middle Ages. "The contribution of the Ancient Near East," he writes, "to the common treasury of

the Middle Ages for non-æsthetic reasons. The tortured consciousness of sin, the turbulent speculations on the powers of evil, found relief in the use of ready-made forms. The naïve conjectures of



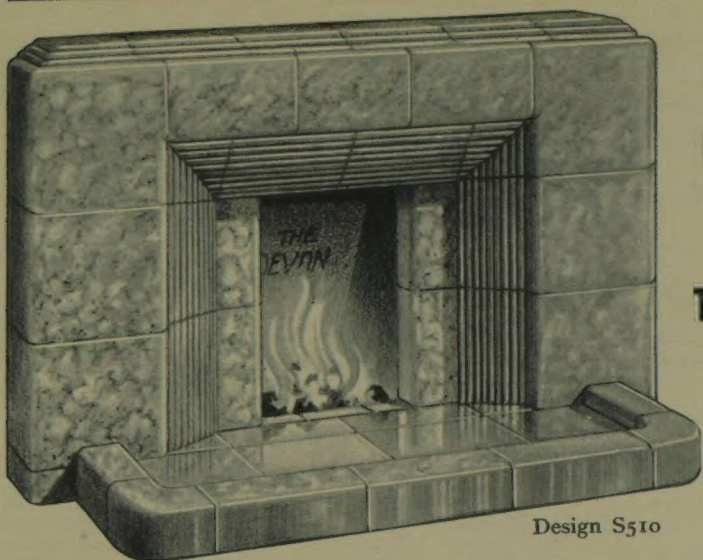
DEMOCRATIC INFORMALITY LENDS A BUSINESSLIKE AIR TO AN AUSTRALIAN CABINET MEETING: MINISTERS SEATED ROUND THE COUNCIL TABLE IN THEIR SHIRT-SLEEVES DURING A HEAT-WAVE; WITH MR. HUGHES WAVING HIS FINGER AT MR. LYONS, THE PREMIER (AT BACK). (Central Press.)



made as only the purest and best Gin can be made, by the process of distillation and rectification, the secret of the House of Gordon since 1769.

The Gin that really is Gin

If you value your health—insist on
Gordon's



THIS
DEVON
FAIENCE
FIRE
IS A
THRIFTY
FIRE

Design S510



HOW THE DEVON FIRE BOWL CAN SAVE A TON OF COAL EACH WINTER

Suppose your fire is kept going from 10 a.m. to 10 p.m. That's 12 hours a day. An ordinary grate in that time would burn some 42 lbs. of coal. The Devon Fire would burn only 30 lbs. This isn't a loose calculation. It has been actually proved by official tests with 36 different types of grate. Now work out the saving in money. An ordinary grate, burning 12 hours a day, 7 days a week for 8 months, consumes 4½ tons of coal. At £2.10.0 this comes to £11.5.0. A Devon Fire over the same period, burning 25% less coal, costs £8.9.0—a yearly saving of rather more than a ton of coals, and £2.16.0 off the coal bill.

"THE DEVON FIRE"

Write for catalogue and name of nearest stockist to Candy & Co., Ltd., Dept. J, at Heathfield, Newton Abbot, Devon, or at Dept. J, London Showrooms, 60, Berners Street, Oxford Street, London, W.1



First Class Only

VOLTAIRE AND VANDYCK

Window or porthole in every room.

APRIL 6: EASTER—TWO CRUISES

"VOLTAIRE" from Southampton to Mediterranean, calling at Gibraltar, Villefranche (Monte Carlo, Nice), Naples, Capri, Lisbon. 18 days from 25 gns.

"VANDYCK" from Liverpool to Canary Isles, calling at Casablanca, Tenerife, Santa Cruz de la Palma, Madeira, Lisbon. 18 days from 25 gns.

APRIL 29: TO EGYPT

"VOLTAIRE" from Southampton to Eastern Mediterranean, calling at Gibraltar, Athens, Alexandria (for Cairo), Malta, Bizerta (for Tunis), Lisbon. 24 days from 35 gns.

MAY 13—"Vandyck" from Liverpool to Canary Islands. 14 days from 18 gns.

MAY 27(Whitsun)—"Voltaire" from Southampton to Mediterranean. 18 days from 25 gns.

JUNE 17—"Vandyck" from Liverpool to Norwegian Fjords, &c. 13 days from 17 gns.

JUNE 24—"Voltaire" from Southampton to the Atlantic Isles. 13 days from 17 gns.

ROUND VOYAGES TO SOUTH AMERICA
Regular service of first-class cargo vessels

For details and full programme of season's cruises apply

LAMPORT & HOLT LINE LTD.

ROYAL LIVER BUILDING, LIVERPOOL 3. TEL. 8444 8830. 27, LINDENHALL STREET, LONDON, E.C.3. TEL. ROYAL 3723. 64, CROSS STREET, MANCHESTER 2. TEL. BLACKFRIARS 2808. OR LOCAL AGENTS

WAIFS & STRAYS SOCIETY

4,800
BABIES
CRIPPLES
BOYS &
GIRLS
NOW IN
OUR
HOMES

42,000
CHILDREN
ALREADY
PROVIDED
FOR



Please
Help!

Bankers:
Barclays Ltd.



JESSIE is just one of more than 1,600 children received last year. Motherless, fatherless, unwanted, cruelly-treated, they came to the Society for a home. WILL YOU PLEASE THINK OF THE HUNDREDS OF NEEDY CHILDREN WHO STILL NEED A HELPING HAND?

Gifts gratefully received by the Secretary

OLD TOWN HALL, KENNINGTON, S.E.11.



If your skin has become dull and roughened through exposure to wintry weather, you can quickly restore its youthful, velvety smoothness. The soothing, penetrating and stimulating properties of Larola—finest of all skin tonics—and Larola Soap provide all that you need to ensure a flawless complexion and soft, white hands. Larola Soap, made to an exclusive formula, is highly beneficial to the delicate skin tissues—ideal for both toilet and nursery use. Write for free copy of the Larola booklet "The Cult of Beauty."

1/6 and 2/6 per bottle

Larola

LAROLA SOAP
Boxes of 3 Tablets

2/-

Single Tablets

8d.

From Chemists and
Stores or Post Free
U.K. direct from:

M. BEETHAM & SON
CHELTENHAM, ENG.

Continued.]

classified under the following heads: (a) Seals illustrating the evolution of the sailing-ship; (b) British and foreign seals in chronological sequence; (c) Casts of coins; (d) Casts of tokens; (e) Casts of medallions of Roman Emperors; (f) Casts of medals; (g) Casts of engraved gems; and (h) Casts of miscellaneous works of art. Cross-references between the illustrations and the general text might have been an advantage to the reader.

To all students of maritime history, this catalogue will make a special appeal. "Seals," writes Mr. Brindley, "are of considerable value to our understanding of the evolution of the sailing-ship in Northern Europe during the Middle Ages. The 13th, 14th, and 15th centuries were a period of many important changes and advances in ship construction, and the widespread granting of charters to English towns during the 13th century was a fortunate coincidence, for a seal nearly always accompanies the charter, and a ship was very commonly borne on seals thus acquired by towns on or near the seaboard. Moreover, English seal-engravers of the 13th century attained a very high level of art; they were unequalled by those of the Continent. Thus their work was not only beautiful in itself, but remains, from an age when there were no treatises on shipbuilding, a valuable record of the introduction of changes and improvements. Thus, as far as is known, on seals are the earliest illustrations of a rudder slung to the stern-post, and of the beginnings of the difference in form between bow and stern, brought about mainly by the median rudder superseding the ancient 'quarter-rudders'—slung to the ship's side—reef-points and bowlines among sail-controlling gear; dead-eyes and rat-lines on the shrouds; and the windlass for working the anchor-cable." Until I read this last sentence, being but a land-lubber, I did not know the nautical significance in the name of Dick Deadeye, an Able Seaman aboard H.M.S. "Pinafore."

Only a few weeks ago, an account of recent researches on a Cretan site was given in our pages by the author of "THE ARCHAEOLOGY OF CRETE." An Introduction. By J. D. S. Pendlebury, M.A., F.S.A., formerly Curator at Knossos; formerly Director of Excavations at Tell el-Amarna. With 50 Plates, 53 Text Illustrations, and 24 Maps (Methuen; 30s.). Not only is Mr. Pendlebury's own name very familiar to our readers, but so also are those of other distinguished archaeologists, unhappily no longer living, to whom he makes incidental allusion. Thus, in making his acknowledgments, he writes: "To Humphry Payne, late Director of the British School at Athens, whose tragic death has been such a blow to archaeology, my debt is great. The loss of our companion on many a journey is still unbelievable." It is to the memory of Humphry Payne, it may be recalled, that Professor Frankfort has dedicated his book on "Cylinder

Seals," and the latter's name, too, occurs several times in Mr. Pendlebury's pages. Concerning another former contributor to *The Illustrated London News*, Mr. Pendlebury writes: "Dr. Federico Halbherr was also one of the pioneers of archaeology in the island. . . . The coal-black Arab mare on which he would gallop over the mountains has become a legend."

There will certainly be a welcome for this compact and ably written general account of Cretan archaeology, incorporating the gist of modern works too elaborate and monumental for the average reader. No one could be better qualified than Mr. Pendlebury to carry out this task, for, as he mentions in his enthusiastic tribute to Sir Arthur Evans, the chief founder of Minoan archaeology, he "had the pleasure and honour of working at Knossos for five years" with Sir Arthur, who has lent him the unpublished diaries of his early travels and has allowed him to use many illustrations. "His enthusiasm," writes Mr. Pendlebury, "has been an inspiration, and I cannot say how much I owe to him." Explaining his own aim and scope he says elsewhere: "I have tried in this book to give some account of the culture of Crete from the earliest times down to the Roman Age. While for the prehistoric period the ground is covered with an infinitely greater wealth of detail in Sir Arthur Evans's *Palace of Minos*, yet that work is in the mere nature of the case primarily concerned with Knossos, and where, on so vast a site, excavation and publication have gone hand in hand, it has been impossible for the author to avoid returning to an earlier period when, in the interim between two volumes, fresh evidence has come to light. To treat the subject in historical order is essential."

Mr. Pendlebury has given us a fascinating and valuable book. The only thing I miss in it is St. Paul's not very complimentary reference to the Crete of his day, in the first chapter of his Epistle to Titus, whom he had left in the island to "set in order the things that are wanting." In the 12th verse we read: "One of themselves, even a prophet of their own, said, The Cretians are always liars, evil beasts, slow bellies." Perhaps Mr. Pendlebury felt that such an aspersion on their ancestors might hurt the feelings of his many friends among the islanders! After touching briefly on the Roman period in Cretan history, he concludes: "And so Crete went her prosperous, undisturbed way until she recovered her importance as a key and a stepping-stone between the East and Europe. Then begin the weary wars of Saracens and Byzantines, of Genoese, Venetians, Turks and Greeks. Eleven hundred years of trouble passed between the tranquil days of the Bronze Age and those of the Roman Empire. Eleven hundred years have passed since the Pax Romana was ended. We may hope that the full cycle has come round, and that at long last this lovely island will again know peace."

THE PLAYHOUSES.

"SUGAR PLUM," AT THE CRITERION.

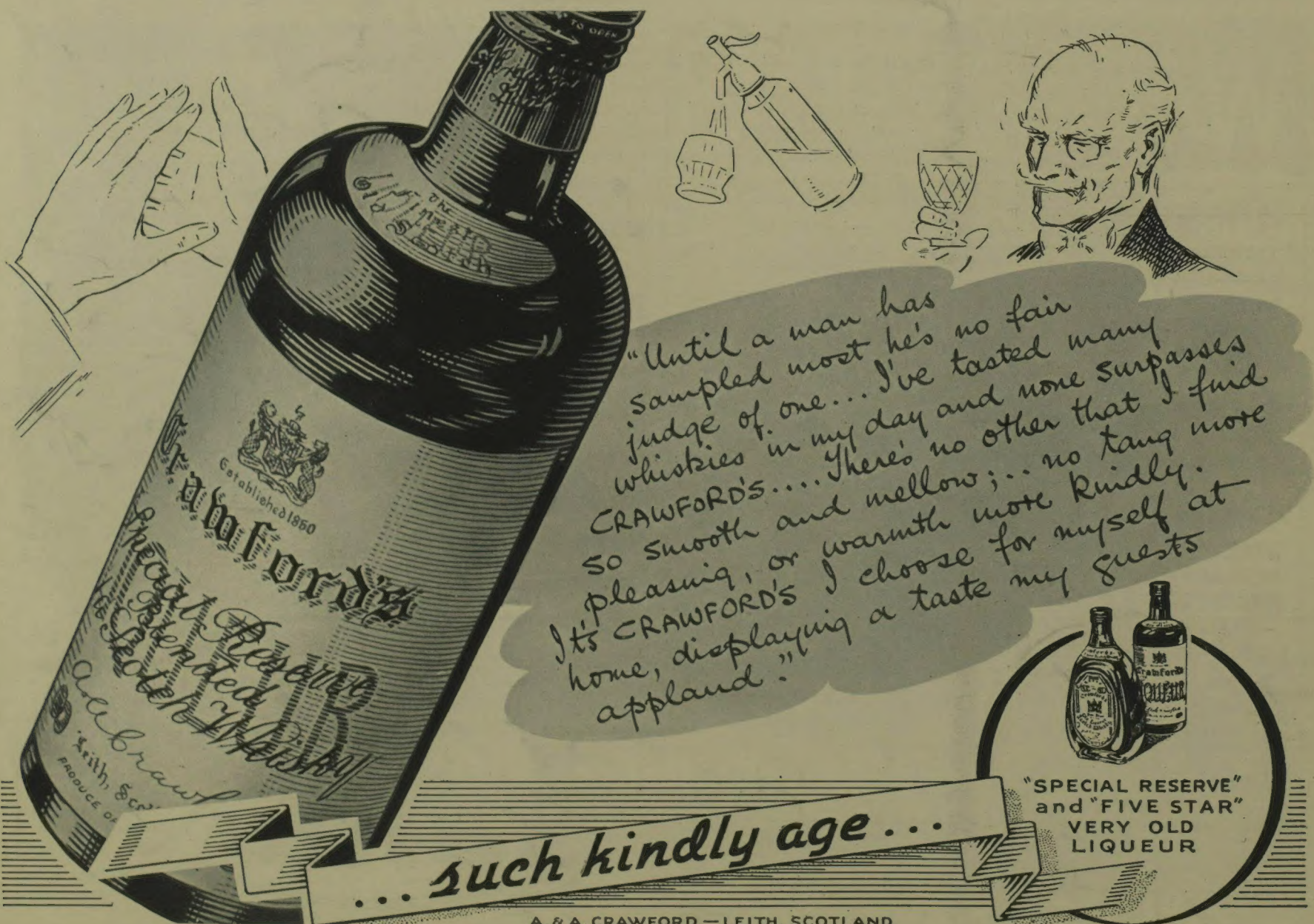
THIS is a lighthearted little farce that owes a great deal to the actors. True, the dialogue slips easily from the tongue, but the players contrive to make every other line sound like an epigram. Lionel and Adeline are a young married couple who have promised to tell each other when their footsteps threaten to stray from the straight and narrow path of matrimonial fidelity. Thus, if Lionel falls in love with the vicar's wife, or Adeline develops a passion for the village policeman, they will immediately report their lapse from virtue. But Lionel does not keep his part of the bargain. One of those dear friends who "think you should be told, my dear," informs Adeline that Lionel has been seen in Paris with a peroxide blonde as to whose want of virtue there can be no doubt. So Adeline tries to get even by inventing an affair with an old friend who is that day leaving for China. Unfortunately, just as she has confessed to a liaison, the old friend decides not to go to China after all, having fallen in love with Lionel's secretary. This is all the plot there is, but it suffices to amuse. Mr. Ronald Squire plays the naughty husband with easy charm. Miss Kay Hammond is delightful as the wife. That lazy drawl of hers gives infinite meaning to the most innocent line. Mr. Arthur Macrae, the author, plays the supposed lover very pleasantly.

"MRS. VAN KLEEK," AT THE PLAYHOUSE.

Miss Elinor Mordaunt, the author of this play, is a distinguished writer of fiction. But the art of the novelist and that of the dramatist lie poles asunder. It is seldom that dialogue that is a delight to read and a joy to listen to flows from the same fountain-pen. Miss Mordaunt's dialogue sounds extremely flat when spoken. The setting of the play is in the Indian Ocean, but save that there is only one hotel on the island and that the guests wear white mess jackets, it might as well be the Isle of Man for all the atmosphere means. Miss Pamela Stanley, whose brilliant performance as Queen Victoria one critic will never forget, has a colourless part. Having deserted her missionary husband because he lacked a sense of humour, she was compelled to moon around looking as if she herself had never smiled in her life. Miss Nancy Price, as the proprietor of the hotel, a lady with no morals but a very definite temper, should have dominated the play. Unhappily, influenza handicapped the actress. She gave a striking performance, but it was not a *tour de force*.

"BLACK AND BLUE," AT THE HIPPODROME.

This revue is an excellent one of its kind, lively and bustling. Miss Frances Day is at her brilliant best. Her imitations of Elisabeth Bergner and Anna Neagle are amazingly good. Mr. Vic Oliver makes an admirable partner, even though he is rather better at "Himself, nobody at the piano."



"Until a man has sampled most he's no fair judge of one... I've tasted many whiskies in my day and none surpasses CRAWFORD'S.... There's no other that I find so smooth and mellow;... no tang more pleasing, or warmth more kindly. It's CRAWFORD'S I choose for myself at home, displaying a taste my guests applaud."

... such kindly age ...

"SPECIAL RESERVE" and "FIVE STAR" VERY OLD LIQUEUR

A. & A. CRAWFORD — LEITH, SCOTLAND.